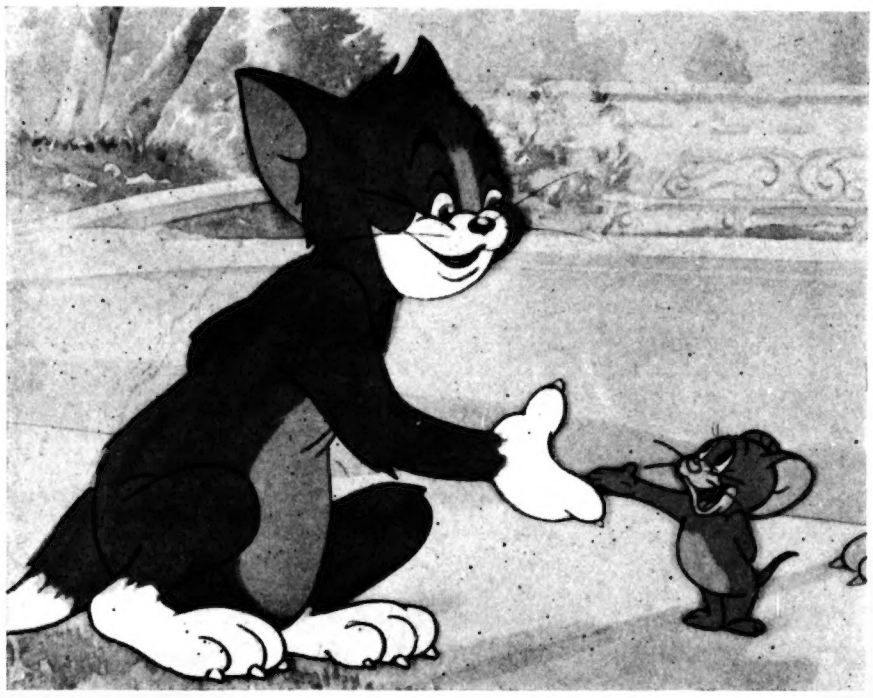

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THE ACADEMY SAYS SO—AND SAYS IT WITH AN OSCAR! (For the 4th year in succession!)

THE PUBLIC SAYS SO—AS THEY GET MORE AND MORE "TOM AND JERRY" CONSCIOUS!

And THE TRADE CRITICS SAY SO—LIKE THIS:—

"Undoubtedly one of the most amusing cartoons shown to date—Disney not excepted. This series has always been exceptional, but THE CAT CONCERTO is brilliantly executed and funny in the extreme . . . An 'all-exhibitor' booking."

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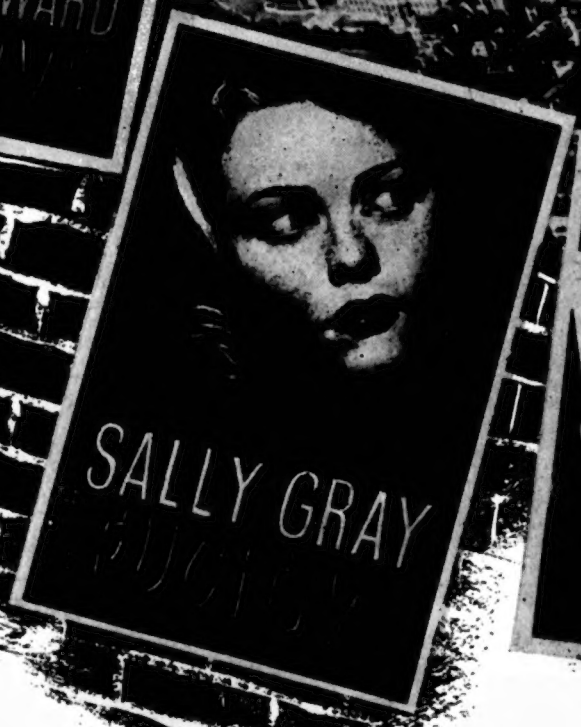

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SALLY GRAY TREVOR HOWARD

THEY MADE ME A FUGITIVE

GRIFFITH JONES

RENE RAY
Produced by N.A. BRONSTEN

MARY MERRALL
Directed by CAVALCANTI

AN ALLIANCE PRODUCTION

Executive Producer J. CARTER

CINEMATOGRAPH WEEKLY, 3/7/1947.

20TH CENTURY-FOX'S
THE BIG HEART
Reviewed in this issue. See page 15

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,096. Thursday, July 3, 1947. Vol. 365.

BIG THREE CONFER ON MARSHALL PLAN
See BRITISH MOVIETONE NEWS

FILM IMPORT CRISIS: LATEST

Chancellor Still Undecided as Trade Awaits the Government's Verdict

MOTION BEFORE HOUSE ON THURSDAY

By KINE. Reporter

THE Chancellor of the Exchequer's motion empowering him to tax film imports is expected to come up before the House of Commons on Thursday night. Meanwhile, the "Kine."—as was suggested in last week's issue—now learns that a scheme will be worked out whereby any such duty, if it is eventually imposed, will be so worded that it will not be passed on. At present it seems that the Chancellor is still undecided on how far to take his own proposals.

News that the Government was seeking powers to impose such a duty, if it became necessary, produced sharp comment in film circles, not only in England, but throughout the world.

In London there has been no official exhibitor comment, and most C.E.A. executives are away. Walter Fuller, general secretary, is returning to London on Monday. Equally, there has been no united word from the producers. The subject is, however, appreciated to be the most important single move in the recent history of the business, and there is anxiety throughout all branches of the Trade to know precisely what is in the Chancellor's mind—when he will impose the tax if he imposes it; how he will impose it; and so on.

KINE. inquiries in Whitehall emphasise that despite the headlines in the national Press, the situation did not change much during the last week. The position still is that the Chancellor wants an "enabling act," a motion empowering him to take a particular line if he finds it necessary. He still may not decide to put it into practice.

Only Concerned with Dollars

The KINE. understands that the Government visualises an *ad valorem* tax on foreign pictures, but whether this would imply a cut in imports is a matter that would concern distributors and not the Board of Trade. The Chancellor, according to information received from Whitehall spokesmen, is solely concerned with the conservation of dollars, not with the internal structure of the film business.

There are maiy side-issues wrapped up with the proposed measures—should they be imposed. Briefly, they are: The new tax could not be applied to reissues; it will not necessarily follow that there will be a clamp down on the employment of foreign stars and technicians in British films, and no adjustment is called for in the suggested new Films Bill.

The question of reissues was raised by the KINE. at a Board of Trade Press conference in London on Tuesday. Asked if steps will be taken to tax screenings of reissues should there be a sharp increase in the circulation of this type of film, an official said: "This duty, if imposed, could not be levied on reissues."

But this question gives rise to another point—rentals.

It is not widely known that the Board of Trade has powers under the Goods and Services Price Control Act of 1941, coupled with certain clauses of Defence Regulations, to regulate film rentals. Commenting on these powers, the official said that something on these lines was operated in Canada during the war.

"At this stage," said the spokesman, "it is felt in official circles that the duty should not alter the clauses in the new Films Bill." He then went on to say that his department is anxious to expedite the building of new studios in view of the fact that British production cannot be increased until there is substantially more floor space.

O'Brien Intervenes in Studio Strike

TOM O'BRIEN, M.P., head of N.A.T.K.E., criticised studio plasterers in a statement on Tuesday. The plasterers gave in their notices last week, and production has been interrupted seriously at Denham, where considerable numbers of technicians have been laid off.

O'Brien said the action was indefensible. "It must be denounced. They are likely to put 10,000 of their fellow Union members out of work and close the studios because of their irresponsible and selfish attitude to the grading agreement which has not yet been ratified.

"The plasterers have taken this action without authority of the Union and without even giving the Union an opportunity to present their case to the employers," O'Brien said.

Cause of the trouble is that plasterers want a higher rate than carpenters under the new national agreement—although they *do* get increased wages. Because this long-established demand has not been recognised they threaten to start a breakaway union and demand the extra money by strike action. They filed strike notices which expire on Saturday, July 5.

New Tax Scale for Lower Price Seats?

When the Finance Bill enters the report stage in the House of Commons next week, the KINE. understands that a motion proposing a new tax scale for the lower bracket seat prices will be tabled.

The suggestion is that the tax on the 9d. seat should be reduced by ½d. to 1d.; that on the 1s. seat from 3½d. to 3d.; and the introduction of a 3d. tax to permit a 1s. 3d. seat price.

Box Signs R.C. Sheriff

The KINE. learns that an agreement is being concluded between Sydney Box, producer in charge of Gainsborough, and R. C. Sheriff, author of "Journey's End" and other plays.

Mr. Sheriff worked as a script writer at Hollywood for some years before the war.

The Archbishop says "Yes"

While he sees no harm in Sunday kinemas, the Archbishop of York (Dr. Garbett) told the York Diocesan Conference on Tuesday: "I am sure church people ought not to oppose Sunday kinemas merely on the ground that they might interfere with churchgoing.

Korda's U.S. Release Deal with 20th-Fox

14,000,000 DOLLARS EARNINGS GUARANTEED

THE British Lion and London Film groups, headed by Sir Alex Korda and Hugh Quennell, have concluded a major agreement with 20th Century-Fox for the distribution throughout the American continent of all Korda productions for the British Lion group.

The implications of the deal, which was signed in New York last week, are such that it is one of the most important agreements of its type yet concluded between the two ends of the international film business.

Sir Alex Korda and Mr. Quennell, after completing arrangements with Spyros Skouras, president of 20th Century-Fox, have now returned to England.

In a statement to the American Press issued on Wednesday morning, Mr. Skouras stressed the necessity of the unimpeded flow of films between Britain and America.

"This is the most important releasing contract 20th Century-Fox has ever made," he said. "In signing this contract with Sir Alexander Korda the officers of 20th Century-Fox were conscious of the necessity, both to England and America, of such a reciprocal arrangement. American dollars gained from these pictures will go to England to replace money taken from that country, which is vital at this time.

"Enhance Friendship"

"It also will stimulate British production by insuring an increased outlet for English pictures and will do much to enhance the friendship between London and Hollywood."

The first picture to be distributed under this arrangement will be "An Ideal Husband," starring Paulette Goddard and Michael Wilding, directed by Sir Alexander Korda. This will be followed by Tolstoy's "Anna Karenina," starring Vivien Leigh and Sir Ralph Richardson, under the direction of Julien Duvivier. Then will come "Bonnie Prince Charlie," and others.

Sir Alexander Korda, when questioned about the importance and the financial value of this contract, said that the con-

Continued on page 6a

KINEMATOGRAPH WEEKLY

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Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter : Connery Chappell
Assistant Editor: Alex. J. Martin
Advertisement Manager: Paul Peak

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THE CASE AGAINST THE TAX AGAIN

IF ever the film trade was presented with a ready-made case for reduction in Entertainment Tax, it has received one in Sir Philip Warter's lucid yearly analysis of the affairs of Associated British Picture Corporation.

A.B.P.C., in Stock Exchange parlance, is a "blue chip" in the film industry, and its trading story is that of careful conservative business administration.—

What are the most striking figures? Surely they are that this vast organisation took a fraction under twenty million pounds at the box office during its last full financial year. Of this it paid the fantastic sum of over seven millions in Entertainments Tax, leaving itself £12,000,000 on which to operate and draw its profit. It should be noted that its total take of £19,955,000 was not quite its record. The box-office graph, in other words, had started its drop by last March.

That decline, which Sir Philip Warter has never minimised, has continued. Few exhibitors question that the box-office has taken a drop this Summer.

No, with the A.B.P.C. balance-sheet in itself we are not concerned here. It is an admirable document, as solid as the bricks and mortar out of which it was created.

What we are concerned with is the simple fact that no company, on a diminishing market, can turn over just under £20 millions and hand the Chancellor £7 millions before it starts trading.

In effect, the company is a tax collector for this vast sum. Costs are going up and up and up, and the takings are not what they were. It is true that the tax declines with thetakings, but the fact remains that the safety margin is vanishing rapidly.

THE dollar crisis with its threat of duty on film imports is the biggest and most menacing news item that has hit this Industry for many years.

It is discussed at length in a special feature page article on page 6, so I will not double up on our own tracks by going into it here.

One point, however, is outside the article and demands detailed comment.

I REFER to the ironic fact that this crisis should have emerged not only right on top of the Rank group's spectacular agreements for the widespread exhibition of their films in the U.S. and on top of the very successful and significant run of "Great Expectations" at the Radio City Music Hall, but should have reached its climax on the very week when Sir Alex. Korda does a most impressive deal with Spyros Skouras whereby all his British Lion-London Films production will be taken by 20th Century-Fox throughout the Americas.

Of course, no one can tell what these deals mean in terms of hard dollars without knowing, first, the precise terms of the contract and, secondly, the amount of drive which will be put behind the product in the renting and exhibition field.

Sir Alexander himself, who was never backward in looking forward on a problem, estimates that something like fourteen million dollars is involved in the contract—a handsome enough figure in all conscience.

MY own information on the subject is that this is indeed an important and successful agreement from the point of view of the British film Industry.

It may well stand alongside Arthur Rank's own achievements on parallel lines for his own product.

I SEE, incidentally, that several British executives, including Herbert Wilcox, have gone into print in the American papers stressing how essential it is that these vast Rank deals securing big U.S. playing time for British films should apply to British films in general, and not just to Rank films.

This is a telling point, and although it is expounded, quite naturally, by interested parties. it is one with which all sides of the Trade will have sympathy.

It is an excellent thing if Rank succeeds in getting really considerable cash out of the American market. His success there may have a very considerable effect on the film trading position in this country.

OF one thing we can be sure. This restriction, this talk of import cuts and taxes, and the like, is not exactly building up the right atmosphere for reciprocity in the minds of our American friends.

As I see it, we are rather like the salesman who has got his foot in the door.

We are getting to the point where at long, long last some real cash looked like emanating from the Americans. The goodwill and

L O N G

the opportunity seemed alike to be there. We cannot expect them to retain them if we take such a drastic step as the one now threatened.

TWO other side issues on the import tax crisis are fair meat for this column.

I refer, first, to what appears to be the policy of the Conservative Party on the subject of films.

It was noticeable that Anthony Eden, questioning the Chancellor of the Exchequer when the grave statement about dollars was made on Monday afternoon, went out of his way to ask whether a higher priority could not be given against films. By this he meant that films should be nearer the top of the list of things to be cut.

WHAT he was implying was that the Government should be more ready to cut down on entertainment.

I can imagine that the average factory girl would strongly disagree with him.

Coming from one of its leaders, it must be inferred that this is the official line of the opposition party.

SECONDLY, it seems fairly obvious that the Beaverbrook Press, whose three papers have a vast combined circulation, is embarking on a crusade to see a marked curtailment of Hollywood imports.

This may not be its declared policy, but it is a fair inference from the copy it has been printing.

You may remember that it was the Londoner's Diary of the *Evening Standard* two or three months ago which first attacked the idea that British films were earning sizeable dollars in the U.S. It insisted that after advertising and distribution costs had been deducted, the cash left over was chickenfeed.

It has never departed from that line—and let us face up to it there was a lot of cold realism in what it said, for it is a fact that renting overheads are higher in the States than they are in Britain, which applies to American as well as British films, of course.

ON Monday the same *Evening Standard* returned to the attack, and reiterating its line that there is little left over after the costs have been added up.

It then went on to criticise the procedure whereby British films could employ American stars by paying them in dollars that have been specially liberated by the British Treasury.

It seems that Shoe Lane wants to stop this, too.

ERIC JOHNSTON, meanwhile, is expected in England on July 23.

At the present moment he is at the Hague, but you may take it that the M.P.A. chief has been kept in day-by-day touch with the serious situation developing in Britain.

Fay Allport has had lengthy conversations with him on the Continental 'phone. Allport was due to make one of his many European trips and had a diary date to link up with his senior in Holland this week. The developing situation here, however, prevented him from leaving London.

YOU cannot keep a good man out of the news. Particularly if he has an office in Glasgow.

This is another way of saying that Sir Alexander King has been appearing in the headlines again.

The occasion was a recent ceremony at Holyrood, when the Duke of Gloucester revived the oldest order of chivalry in the world—the Scottish Priory of the Venerable Order of the Hospital of St. Johns.

Sir Alexander King was one of those invested as Officers—Brothers—of the Order.

LAUDY LAWRENCE, who has just received something like £34,000 as a result of his law suit against Sir Alex. Korda, is due in London in a week or two.

As you know, Lawrence is one of the best-known men in international film affairs. He has been appointed foreign chief of the Selznick Releasing Organisation and he is crossing over from New York very soon in order to discuss the British release of "Duel in the Sun."

I hope he doesn't at the same time sell the 30,000 preference shares he has received in British Lion!

Heaven knows what a selling order of that sort would have on present-day markets.

JUST for the record, let us hand Ealing a pat on the back for the box-office takings of "Hue and Cry" on its general release.

These are not good times at the cash till: I do not have to tell KINE. readers that. But it is a fact that this picture about London slum children, which many senior executives were extremely undecided about when it was first shown, has turned out to have chalked up some very handy figures on the G.-B. circuit.

For myself, I am particularly pleased as I took the part of the picture in several box-office arguments after its West End show. Its success demonstrates how justified Mick Balcon and company are in their flair for a subject that is different.

PICTURE-FLOGGING is something outside our province, but we want to put this little West End street scene on the record.

We were taxi-ing up the Charing Cross Road at about 7.30 the other night in the midst of a

SHOTS

real scorcher, when there was no place as lonely as the back of the circle in most of the West End theatres. The sun was coming down like mid-day, the heat beat up from the pavements, and there was a cloudless early evening sky.

SUDDENLY, we noticed three huge queues near a bus stop by the Palace. It was fantastic; it was like the early doors in a ballet first night; we estimated that there were not less than 500 people standing around in the lines. The reason? "The Birth of a Baby" at the Tatler. Honestly, we have not seen such queues, proportionately, since "Les Enfants du Paradis" started its fantastic business at the diminutive Rialto.

The Trade joke is that the audience is always filled with expectant mothers. I am able to assure any interested showmen, based on personal observation, that they looked more like expectant fathers to me.

TEDDY CARR was on the 'phone over the week-end bubbling with his characteristic enthusiasm at G.F.D.'s success in booking "Henry V." for an important return date to the West End.

As you will see in this issue of the KINE., the Two Cities film is to succeed the present musical comedy at the Palace. I congratulate everyone concerned on this booking success. It goes to prove, incidentally, that in the case of films like this there are always return audiences whose appetites seem insatiable.

Teddy Carr, incidentally, is having an anxious time. Mrs. Carr was taken seriously ill last week. Happily, I hear that she has now turned the corner and is on the way to recovery.

ANOTHER West End item of interest to exhibitors is the fact that "The Best Years of Our Lives," the Sam Goldwyn picture which RKO-Radio is handling, is moving to the Odeon, Marble Arch, next week.

It will then have done 18 weeks in the West End, having started on one of the filthiest nights in living memory, when freezing ice was six inches thick on the pavements, and having done smash business through fuel cuts, blizzards and heat waves.

ON the subject of RKO-Radio I should mention that a number of key people are in the Transatlantic news.

Phil Reisman, vice-president, who looks after foreign distribution, is due in New York this week having returned from a visit to London. With him went two RKO men from this territory—George Dawson, who is a director and secretary of the London company, and young David Jones, the P.R.O.

They are attending the company's international sales convention to be held in New York this month.

AS a general rule, I steer clear of most of these early evening Trade functions, for there is a limit to how much punishment that can be absorbed by the average constitution.

If you once start making a habit of them you tend to die young after seeing too many pink elephants.

But I made an exception and turned up at the Metro party at Kettners in the middle of last week when Arthur Christiansen, of the *Daily Express*, as guest of honour, distributed awards to M-G-M employees who had served something like 3,000 years between them.

MERVYN MACPHERSON, who introduced the chief guest, was himself a recipient.

Christiansen, who is a shrewd speaker, made a very good speech, and Sam Eckman, who has done 30 years with Metro, 20 of them over here, was in the complicated position of host and recipient.

The occasion was a good one; it showed how advanced personnel relations are in the best film companies—as good as they are in much older industries.

A FEW days later, Mervyn Macpherson was in the chair once again—this time at the first lunch of the Film Industry Publicity Circle, held at the Hungaria.

The publicity boys had brought along a goodly crop of Press and radio people as their guests.

"Chris" was the guest of Macpherson himself. John Myers took Percy Cudlipp; Sally Sutherland took Norman Collins, who is in charge of all the light programmes of the B.B.C. Other radio men I saw there included Lawrence Gilliam, who has done distinguished work for the Corporation in charge of feature and documentary programmes.

The KINE.'s dual personality was escorted partly by Joe Pole, of United Artists, and partly by "Steve" Williams, of Metro.

The speeches were short, the food was excellent. A welcome guest was Major R. P. Baker, head of the K.R.S., making what must have been his first public appearance since his recent operation. He seemed in the best of spirits.

SYDNEY BOX, who is going to New York next month and who is now concluding a deal with R. C. Sheriff, tells me of important changes and plans down at Shepherd's Bush.

He has formed a production control department which will be under Arthur Alcott, who was previously production manager. A similar post has been created at Islington and this will have Fred Gunn at its head.

Ernest Gartside, who has been General Manager, is shortly leaving the organisation, and I understand that A. W. Robinson, who has been secretary of the company and head of the Rank group accounts department, will be appointed to what is virtually an amplified position as general managerial executive. This means that a new company secretary will be appointed.

PAUL HOLT, of course, is also joining Sydney Box. He has been signed up as story adviser. His readers in the *Daily Express*, however, will not be losing him. He will continue with his weekly column.

Holt is a highly successful man in the competitive field of popular journalism. He is a shrewd brain and can turn a neat phrase.

He has the knack of seeing essential story values in his journalism—the type of man that may well be a first-class acquisition to the film business. The two trades have so much in common.

SHORT story: One young woman said to another young woman: "I went to the pictures the other day and had to change my seat six times."

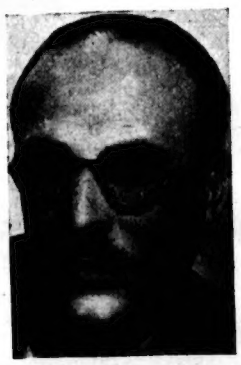
"Good heavens!" said the other. "Were you molested?"

"Yes—eventually."

SYDNEY BOX

E. T. CARR

PHIL REISMAN



MICHAEL BALCON

HERBERT WILCOX

CLOSE-UPS

by SCREENCOMBER

TO Sam Eckman and ourselves, £17,000,000 a year may not seem a lot of cash. Our Joint Editors can disjoint that sum almost any week in lunch expenses. But it means plenty to Mr. Dalton and his dollar troubles. It means that American pictures are to be taxed, barred, persecuted and picked on. O.K., chums; you've said it—all these politics should be up to the guy who writes the Leader column opposite, but we're entitled to write funny columns, too, although we can't hope to compete with the Leader writer. While we have seen plenty of bad American pictures, we've seen lots of not-so-hot British ones, and speaking purely personally, we believe that the reason British films are so good is that they have had to put up with a certain amount of competition. "Sweet are the uses of university," Sam Goldwyn once remarked, quoting somebody or other. Play the game, Dalton, old chap! After all, it was American films that built British kinemas. It was American films that, indirectly, started British production and made a British Film Industry. Many years ago, among the numerous trade problems, we had "Reciprocity." If the Americans want to get "Reciprocal" they can do us a lot more dirt than that £17,000,000 represents.

LETS SOAP SO

ACCORDING to our Canadian correspondent, "Preparations are being made at Arthur Rank's Queensway Studios at Toronto for the production of 'History of the Bathtub.'" We always knew that Arthur was all for nice, clean films.

HOT AIR?

THE first official lunch of the Film Industry Publicity Circle was held on Friday last. We say "official" because there is nothing to suggest that publicity men can ever afford lunch, although next time our name appears on the expense sheet—or sheets—of M. Danischewsky, either Mr. Balcon or Major Bacon can query it. Main dish was Boloney Garni avec le Pinch of Salt.

PLANKING DOWN 4d.

WHEN an officer of a local council inspected a kinema he observed in the cheaper part of the house a number of seat standards, but without seats. He called for their removal. The exhibitor protested that he was being called upon to make a sacrifice which he couldn't afford.

"But the standards are not doing anything; they might as well go," pressed the inspector.

"Oh no," replied the exhibitor. "When the patron pays 4d. he gets a piece of wood which fits across the standard and serves as a seat. Those standards are as good as seats to me."

Coun. H. Simpson, chairman of West Lancashire branch, says he is assured the incident is "perfectly true."

The above is guaranteed 100 per cent. news item. We picked it from the galleys of this week's KINE.

Implications of the Chancellor's Proposal

AN IMPORT DUTY ON FILMS—WHAT IT WOULD MEAN TO OUR INDUSTRY

An Overall Picture of the Situation *by CONNERY CHAPPELL*

ON the national plane the issue is simple. The country is desperately short of dollars and the cupboard is very nearly bare. Films, admittedly, are a spit in the financial ocean, but the Chancellor cannot afford to overlook them. The import of foreign films—which to all practical purposes means Hollywood films—sets us back with a loss of £18 millions a year in dollars. Now in the extremity of our economic crisis, it is necessary that we consider any steps which will make a saving.

It is true that British films now appear set to earn considerably more in America than they have in the past and that the dollars may conceivably come rolling in in the tolerably near future.

But, again on the national plane, it is a matter of simple arithmetic. There is no comparison between £18 millions worth of dollars spent and a purely hypothetical £2 millions worth of dollars earned.

Even given the utmost co-operation in the States and the widest possible showing of British films in American circuits, no one but a hopeless optimist could imagine that the overall film picture would be anything but a debit one from Britain's point of view for many, many years. This, in other words, means a dollar deficit in motion pictures.

HENCE the decision of the Chancellor to give himself powers to clamp on an *ad valorem* duty on film imports. It has not yet been officially admitted that it is an *ad valorem* duty, but KINE. readers need have no doubt on the subject.

Now abstract reasoning behind the request for such powers is plain sailing. In the national extremity no one denies that such interests of industries controlling tobacco, newsprint, petrol and films must take second place to the overriding necessity of saving dollars, and re-establishing the national economy. The whole is always more important than the part.

But when we step off the national plane and get down to the practical consideration of the question—when, in short, we take it out of the rôle of theory into the practical business of film affairs—then we find that the issue is immensely complicated.

First of all, the reception of the news inside the film business itself has been sharply divided. Major R. P. Baker, president of the Kinematograph Renters' Society, has been quoted as saying that it may act as a deterrent to those who import second features. It would mean that the second feature as such would be in shorter supply; and he did not think that the duty would have any effect on the price of seats.

On this last point it is fairly certain that he spoke with some inside knowledge. It is obvious that the duty, if ever it is applied, will be imposed in such a way that it cannot be passed on. Any other course would negative its intention, quite obviously. Admittedly, this is a difficult point. It is hard to see how in practice the exhibitor—and eventually the public—would avoid feeling the pinch of some, if not most, of it.

IT is highly improbable, however, that many members of Major Baker's own society, much as they may respect him, would agree with his implied view that the curtailment of second features is in any way desirable.

The whole business, of course, is a subject on which most people prefer to go right off the record. The interests involved are considerable and the stakes are high. The false step or the bad quote might endanger a cause. Thus it is that while there is plenty of comment in New York, which sees things in the far distance, there is little direct speech in London. This does not mean that people are not talking about it. On the contrary. In the film world they are talking about little else.

Of all the people concerned, obviously, it is the renters who are chiefly affected—not only the American ones, but British houses which handle sizeable lines in American films.

These organisations which are members of the Motion Picture Association, of course, are attaching double importance to the impending visit of Eric Johnston to this country. He is expected on July 23.

Until then most M.P.A. men are wisely saying as little as possible.

ALTHOUGH their trading position would appear to be less directly affected, both exhibitors and producers have very definite interests in the duty. To the exhibitor it might well mean the reorientation of his entire trading position, an alteration to the length of his programmes, the number of his performances, the running time of his films, and, as like as not, the very money he takes at the box office.

Further, in the long run it might affect the very standard of the product he would show on his screen.

But even the producer is implicated, for although it might be that such a tax would offer him more native screen time—which he could occupy once he gets more studio floor space on which to increase the number of his pictures—it might well be that the elimination of his most lucrative foreign makret would cause him very hurriedly to curtail his expanding production budgets.

FOR make no mistake on this point. It is not likely that the improved trading position for British pictures inside the U.S. would continue were such a duty to be imposed. One could hardly expect the Americans to open their door at a time when their own product was receiving a discriminatory tax in this country.

On production costs, it is a fact that more and more companies are realising that they cannot continue spending, say, £250,000 on pictures which are guaranteed nothing but their home market. These pictures could make money in Britain once in a while when they are outstandingly successful, but to make money regularly, they must get a foot into America. This duty, if applied, would most probably close the American door, and this might result in a compulsory economy in picture costs over here.

On the other hand, there are producers—and, again, they are men who speak off the record—who have always argued that costs were too high, that they were an unwarrantable gamble in the hope of getting into the American market, anyway, and who argue from this that more modest British pictures, designed for the home market, which has a growing appetite for them, would make much more solid business sense.

IN many ways the position of the exhibitor is the most complicated of the lot, and it is only natural, until Mr. Dalton's proposals are known in more detail at the end of this week, that the exhibitor viewpoint has been guarded in the extreme.

First of all, it is highly improbable that the tax will cost him money except indirectly. The Government, as is pointed out in the main report in this week's KINE., has price-controlling powers under existing emergency regulations, and it may be taken as a foregone conclusion that these would be used to prevent a simple passing-on of the duty.

Where he will be indirectly but most firmly involved, though, is in the possibility, if the tax were imposed, that he could not find programme footage to build up a show on the lines he now gives his public. If the number of films coming in is reduced, it will follow, until British studios can make up the leeway in the rather distant future, that the programmes given to the public must also be reduced—unless the Trade is to go over to Sir Arthur Jarratt's policy of extended runs for outstanding pictures.

Unless that happens, there will be a grave danger of shortened programme time and diminished returns.

This might mean that the Chancellor would lose on his entertainment tax any gains he might make on his dollars. It would bring a threat of unemployment in the Industry. And, as has already been pointed out, the certain loss of any American revenue would involve a cheapening of British films.

THERE we have some of the major problems as the Trade sees them in this early stage. But let us not overlook a more cheerful thought. The motion is still very much an enabling order. It is by no means a certainty that any such duty would be imposed. It is not by any means certain that the second feature is doomed, or that all the other pessimistic things which are being said will really happen. While there is life there is hope—and while there are Marshall talks and trade probes in Geneva, it can well be seen that the issue is not a simple one. So many things are interlocked.

In all this, it should not be forgotten that there is such a thing as a Quota Act coming up for renewal, and there are important transatlantic deals now being completed. It has been said that it was a bad time to produce such proposals as those implied in Mr. Dalton's statement. On the contrary, looking at it from the purely insular angle, it might be argued that psychologically it was a potentially effective time. Seen in historical perspective, it may be that the whole crisis will be viewed as a bargaining weapon, as a reminder of the great value of a market which it is in the interest of both principals to maintain. Possibly.

FINALLY, it may be said that if on the national plane it becomes necessary to impose some form of duty, the film Trade as a whole will accept it. It will do so reluctantly, but the Industry, which made so great a contribution to the national effort in the war, will not be found lacking in the emergency of economic blizzard.

It will, however, properly require to be convinced that the dangers it might be called on to run commercially, and the sacrifices it might have to make, are absolutely justified and necessary in the national interest.

Until it is so convinced, there is a solid core of hostility and distrust to the idea of such a duty, on most, if not all, sides of the industry.

Union Men Worried by Executive "Dictatorial" Pact Move

COMPULSORY TRANSFEREES WILL HAVE TO PAY HIGHER SUBSCRIPTIONS

STUDIO workpeople were this week asking: "Why should we be forced to change our union against our will? Why were we not consulted on the inter-union pacts, and who is to pay the extra subscription fees which some of us will have to give to our new union?" The peace pact, writes a KINE. reporter, has not been accepted by all studio employees with the enthusiasm which the unions had contemplated.

So the three unions—N.A.T.K.E., A.C.T. and E.T.U.—are rushing ahead with plans to hold mass meetings in all the studios within the next three weeks to explain to their members what the plan means and how it will operate.

George Elvin, general secretary of A.C.T., told the KINE. this week that the studio shops had not been consulted on the deal by their executives because "once we referred back such an issue we would never know where it would end."

A.C.T. men, he argued, are not right in the complaint that the union's executive is largely composed of short-film maker representatives.

Altogether, there will be nearly 1,200 people transferred by compulsion from one union to another under this all-Industry agreement . . . which extends from studios to the country's 4,600 kinemas.

Some men will discover that in the new union they will have to pay higher subscription fees. For example, a sound mixer now in E.T.U. pays fourteen pence each week. When he finds himself in A.C.T. he will be paying thirty-six pence per week.

The union executives have made it quite clear that the compulsory transfers—which will start about November and be completed by next summer—will not mean that a man will lose any benefits due to him as a member of another union.

Chief crisis spots of the changeover will be among despatch workers (400 are now to go over to N.A.T.K.E.) and studio projectionists. Union organisers are arranging meetings for these groups and also for scenic artists and the Glasgow projectionists.

Holt Joins Box at Gainsborough

Paul Holt, Fleet Street writer, has joined Sydney Box's team of specialists at Gainsborough studios. He has been appointed story adviser and will contribute original stories as well as advise on subjects and trends.

Holt will continue to write for the *Daily Express*, the paper on which he has built up a powerful reputation as a film critic.

This appointment forms part of Box's drive to increase British film production.

SILVERSTONE VISIT

Murray Silverstone, who is in charge of the foreign side of 20th Century-Fox, is among the film executives leaving New York for London on the *Queen Elizabeth* this week.

U.S. CRITICISM OF DALTON PLAN

AMERICAN criticism of Hugh Dalton's proposal to impose a tax on the value of U.S. films imported into Britain is sharp and to the point. Here are two extracts from early comment which began to filter through to London over the week-end:—

Arthur Loew, head of Loew's International, thinks this is not the propitious time for Britain to start a customs duty fight with the U.S. —"from either the British political viewpoint or that of its film Industry."

Another reaction from the distribution side in America is reflected in the opinion of Joseph Seidelman, chief of Universal-International's foreign department. His comment is: "I don't believe that the British Government would do anything to embarrass the American Industry."

He contends that the royalty tax threat is the work of anti-American agitators and has complete confidence in Eric Johnston to deal with the whole matter.

There are plans in certain State department quarters that the move may jeopardise the present world trade talks in general.

"British Public Would Be the Losers"

With Eric Johnston away in Europe, official comment by the American Motion Picture Association in Washington when Mr. Dalton's policy amendments were announced was naturally very guarded.

A spokesman did, however, describe the move as "Not a very smart one." British exhibitors need Hollywood films, he said, adding: "There are not enough British pictures for them to keep going.

"If this thing goes through, some American companies may reduce their films released in Britain or might even have to drop out of the British market altogether. The British public would be the losers.

"Only one-fifth of the gross box-office earnings of Hollywood films in Britain returns to the U.S. The rest remains in Britain as operating expenses, wages, taxes, and so on."

Kine Picture

Major R. P. Baker (left), president of the K.R.S. one of the principal guests at last week's luncheon of the Film Industry Publicity Council—the first function held by this new trade body. Mervyn MacPherson, public relations director of M-G-M, was in the chair.

Reels Reconsider Rejection of Training Plan

THE Newsreel Association will make a final decision whether it will or will not fall in line with the production industry's apprenticeship and training scheme when it holds its next monthly meeting in a fortnight's time.

Sir Henry French, chairman of the Training Council, saw the Association's secretary, E. L. Maddox, over the week-end. He told him news that the Council had expressed strong disapproval that the "Reels" was the only organisation not to have co-operated. Sir Henry analysed the Council's rough plan of action and asked the Newsreel Association to reconsider its attitude.

Maddox told the KINE. some weeks ago that his organisation had stayed out of the scheme because newsreel production was fundamentally different from normal film-making procedure.

France and Italy Sign Agreement

A film agreement has been concluded between France and Italy, as a result of which 200 films a year can be exchanged between the two countries, made up of 100 features and 100 subjects of less than five reels.

KORDA'S U.S. DEAL

Continued from page 3

tract has a guaranteed minimum value for the British Lion group of 14 million dollars, and might reach as much as double this sum. Fox has 800 U.S. theatres of its own, and 10,000 on its books.

Some of the future films will also, by this arrangement, be distributed by the 20th Century-Fox Film Corporation in England. Others will be distributed in the United Kingdom, as hitherto, by British Lion.

DENHAM STRIKE IS B.F.P.A.'s MAJOR CONCERN

Conditions for Entry of Foreign Directors

THE lightning studio strike which has caused serious disruption at Denham will be one of the top items on the agenda of the British Film Producers' Association, which is holding its monthly council meeting on Wednesday of this week.

The chief items on the agenda all concern personnel matters.

First of all, the new agreement with A.C.T. comes up for ratification by the member firms.

Next, a report will be received dealing with the first meeting of the Joint Apprenticeship and Training Council, prepared a week ago at the B.F.P.A. offices.

Alterations in the conditions under which foreign directors and producers can work here will be discussed in full. It is likely that A.C.T. will agree to leave it to the B.F.P.A. to send its approval to the Ministry of Labour in appropriate cases.

The agreement with the Screenwriters' Association over screen credits has been provisionally reached and comes up for final decision. So does the new agreement with the Film Artists' Association.

Operation of the 44-hour week will be discussed, and a report will be received from the Films Festival sub-committee.

The producers will also appoint trustees for the lease of their new offices in Mount Street. They will then discuss the issuing of clothes coupons to studios where there is a huge demand for them in many unexpected ways—such as provision of towelling in make-up departments.

Lastly, the producers will consider a letter from A.C.T., which deals with methods of selecting British films for issuing at international film festivals.

Civic Film for Rank Circuit

Odeon and G.-B. theatres in the Manchester area are to show the Manchester civic film, "A City Speaks," which will have its première at the Odeon, Oxford Street.

Negotiations are proceeding between the Corporation and the J. Arthur Rank Organisation with a view to giving the film general distribution throughout the country.

C.M.A.'s Application to T.U.C.

Application for affiliation by the Cinema Managers' Association is being considered by the Trades Union Congress.

Harry Brett, honorary secretary of the C.M.A., states that no official approach has yet been made by the Society of Cinema Managers for a merger of the membership of both organisations.

Final Summing-up on the Brussels Festival

"Not a Commercial Parade" says Stephen Watts in Reply to Mooring

"COMPARISON WITH OSCAR AN UNDESERVED INSULT"

WAS the Brussels Film Festival a commercial parade, or was it a serious attempt to give international status to recent films? W. H. Mooring, KINE. Hollywood correspondent, who flew from America to Brussels, took the view—in last week's KINE.—that the Festival was no more academic than the Hollywood "Oscar."

His article provoked a lot of talk, some of it critical. Two KINE. readers immediately protested at individual points made by Mooring. They are Stephen Watts, film critic of the *Sunday Express*, and Ralph Bond, a leading member of A.C.T. and documentary film man. Here are Stephen Watts' observations:—

There are so many point at which I find myself in disagreement with my old friend Bill Mooring on the subject of the Brussels Festival that I am moved to write this, my first unsolicited and unpaid piece in years.

On my arrival in Brussels, the day before the Festival began, I sent a story to the *Sunday Express* about the thoroughness and effectiveness with which the British advance publicity had been done—credit, by the way, to Rank's Tony Downing and Eagle-Lion's local bright boy, Jose Chennaux. So far, the Mooring and Watts first impressions tally, but I begin to raise my eyebrows and then my voice when Mooring says Britain seemed to be selling new films while Hollywood was content to offer older ones.

Same Qualifications

The age qualification of entry was, of course, the same for all nations. Also, the final choice of films to be shown was made by a Belgian selection committee from a larger number of entries submitted by the countries themselves. In fact, the Americans had two films—Rita Hayworth's "Down to Earth" and "The Egg and I"—shown in Brussels before being seen in London, while all six of the British had been seen in the West End.

But my real disagreement with Mooring arises out of his observation that the Festival was more of a commercial parade than an international event.

As a detached observer, it seemed to me that the occasion fell sharply into two halves. First, the contest. The jury saw the films and made its decisions. The paying public saw new films and gave every evidence of enjoying the opportunity. Professional visitors saw films they might not otherwise have seen (in my own case, Argentine, Moroccan, etc., films which are unlikely to have British showings).

That was the one side. The other was the opportunity available to all competing countries to publicise their films in an intensely film-minded country. The excellent British exploitation had, in a way, no connection with the Festival, in that no amount of posters, mural portraits in hotels, displays in bookshops, and banners on taxis could possibly influence the result. But, surely, nobody can argue that it did other than boost British pictures with the Belgian public and, through the journalist visitors from many countries, incalculably farther afield.

I am amazed when Mooring says France had little competition to offer. In the period I was there by far the biggest public and local critical reception was accorded to Rene Clair's "Le Silence Est d'Or" (although I would add that I thought the enthusism for this charming but slight picture was excessive). Other French films—"Le Diable au Corps" and "Le Café du Cadran"—were far from inconsiderable entries.

Whatever the emotional state after amazement is I'm not sure, but it is what I experienced when Mooring says "Italy was an obvious also-ran."

I saw "Vivere in Pace" and thought it a remarkably fine film. It had a tremendous reception. As eminent an authority as John Grierson told me he had seen "Païsa" (made by the director of "Open City") and thought it a great picture. "Daniele Cortis" is, I am told, another distinguished film.

Important Phenomenon

One of the most remarkable things in the post-war film world is this emergence of high-quality Italian films, and to ignore it is to shut one's eyes to an important phenomenon of just the sort that international film festivals are useful in bringing to notice.

Finally, to compare Brussels with Hollywood's annual "Oscar" festival of lobbying, intrigue and political warfare is an undeserved insult.

I am writing before the Brussels winners are known, but whatever happens, the makers of the chosen films can be assured that they have been fairly judged against worthy competitors and can take a proper pride in the honour. There were several Belgian film critics on the Brussels jury. If one may judge by their colleagues who were writing reviews during the Festival they are a sincere, film-loving, knowledgeable, tough-minded bunch of hard-to-kid characters who know a good film when they see one and have no axe to grind except the welfare and progress of the art of the kinema.

There is a tendency in film circles to pooh-pooh film festivals. Some of them deserve it. Brussels did not. It was, on the whole, well organised; it was genuinely representative, and I cannot see that it—or any other similar event—can do anything but good, academically and commercially, for the motion picture, which is the concern of all of us.

Joe Marks, Pathe's General Sales Manager, William H. Erbb of the Selznick Releasing Organisation and William Moffat, managing director of Pathe at the "Duel in the Sun" luncheon given to Pathe branch managers

RENE CLAIR FILM WAS BEST

Distinction for Carol Reed

AWARD for the best film presented at the Brussels Festival went to the René Clair comedy, "Le Silence Est d'Or," a joint RKO-Radio-Pathé production made at Joinville Studios, near Paris. The film, which co-stars Maurice Chevalier and Marcelle Derrieu, will be released in this country under the title of "Man About Town."

Carol Reed, director of "Odd Man Out," the Two Cities' production, which received high praise at Brussels, won the prize for the best director.

Two awards went to Goldwyn's "Best Years of Our Lives." Mryna Loy as the best actress and Robert E. Sherwood for the best screen play.

Other awards were conferred on the following:—

Best publicity, the Dutch film "Zij Zign Het Eeens" ("They Are Agreed").

Best photography, the Mexican production "Enamorada."

Best educational film, the French "Freshwater Murderers."

Best newsreel, Pathé.

Best documentary, "Naissance du Cinema."

"ITALY NOT AN ALSO-RAN"

Ralph Bond Airs His Views

WHILE in general I agree with W. H. Mooring's summary of the Brussels Film Festival, I think he is somewhat in error when he says, "Italy was an obvious also-ran." I was over at the Festival for the first week of the Conference and had the good fortune to see, at a private showing, "Païsa," which was made by Rossellini, the man who made "Rome—Open City."

In my opinion, for what it's worth, this is the best film made by any country for the last 20 years. Despite the obvious merits of the British films which are being shown at the Festival, I think that any objective person would have to agree that "Païsa" deserves the top award at the

Continued at foot of column 4.

Pathe Gives "Duel in the Sun" Lunch

SALESMEN GET-TOGETHER

A LUNCHEON given to the Pathé branch managers at the Hungaria prior to the London Trade show of "Duel in the Sun," was attended by the executives of the Selznick organisation.

Joe Marks introduced William H. Erbb and Dan Sangster, of S.R.O., who spoke of the mutual satisfaction which marked the conclusion of the deal for the distribution of the picture by Pathé.

William Mann, Pathé's Glasgow branch manager, replying, alluded to the previous association of Pathé and Selznick, when Pathé had been the United Kingdom distributors of pictures produced by David Selznick's father—some 25 years ago.

Lawrence Joins S.R.O., Settles Lawsuit

The lawsuit between Laudy Lawrence and Sir Alexander Korda has been settled out of court (cables the KINE.'s New York correspondent).

As a result, Sir Alex. will pay Lawrence 30,000 preference shares in London Films. These have a market value of approximately £30,000.

In addition, Lawrence will receive 17,000 dollars in cash.

Lawrence, meanwhile, has been appointed vice-president in charge of foreign sales of the Selznick Releasing Organisation, with headquarters in New York. He is expected in London by the middle of the month to discuss British release plans with his own London office, and with William Moffatt, managing director of Pathé, who are distributing "Duel in the Sun."

Festival, although, of course, it won't get it.

My point is that, although the Italians, like other countries, are making some pretty bad films, a country that, in a very short space of time, can produce "Rome—Open City," "Vivere in Pace" and "Païsa," can scarcely be described as an "also-ran."

RALPH BOND.

World Wide Pictures.

HIGHER WAGES FOR N. IRELAND WORKERS—OR ELSE

N.A.T.K.E. Ultimatum to C.E.A. Branch

A DEMAND for a reduction in working hours and increases in pay was forwarded by the Northern Ireland branch of the N.A.T.K.E. to the local C.E.A. on Monday. If a reply is not received within a week the union will refer this matter to the N. Ireland conciliation board.

This action was endorsed by a meeting of employees held in Belfast with Isaac Patterson in the chair.

The meeting instructed the union to press for a reduction of working hours to 44 per week for all male employees and 40 for females. Coupled with this was the demand for increases in pay of £1 per week for males, 15s. for females and 10s. for juniors.

The meeting decided unanimously, Patterson declared, that this should apply to the whole of N. Ireland and not to Belfast alone.

Wages in the Industry in Ulster, he said, were terrible, and employees had to work 48 or 50 hours per week compared with the 40 or 44 of other trade unions.

W. McCullough, secretary, said he did not know how kinema employees with responsibilities managed to make ends meet on present wages.

Sheffield C.E.A. is a Branch of Few Words

For the second month in succession, the meeting of the Sheffield C.E.A., held at the Grand Hotel, Sheffield, on Friday, was of short duration.

It was reported that the secretary, Arnold R. Favell, had been appointed on the local committee of the Ministry of Fuel and Power to consider economies in electricity and gas consumption.

A vote of sympathy was passed with the family of George Smart, general manager of Heeley and Amalgamated Cinemas, Ltd., who died recently.

The St. John Ambulance Brigade, who render services to kinemas, were given permission to take collections on their flag day, July 25.

Peter Burnup Has Fractured Skull

Peter Burnup, London editor of Quigley Publications, was admitted on Friday night to Middlesex Hospital suffering from a triple fracture of the skull.

His condition on Tuesday was stated to be serious, although there was a slight general improvement said to be discernible.

A Son for Doreen Montgomery

Doreen Montgomery, the screen writer, gave birth to a boy, Christopher Michael, on Tuesday. In private life she is Mrs. Nigel Buckmaster.

Rita Hayworth and Larry Parks are co-starred in Columbia's new Technicolor musical DOWN TO EARTH

INDEPENDENT FILMS CENSORSHIP

Home Office Discussion

PROPOSALS for the setting up of an independent film censorship submitted by the County Councils' Association were discussed at a meeting at the Home Office on Tuesday.

Other matters on the agenda were C.C.A. recommendation for investigation into the subject of children's clubs and the admission of under sixteens to "A" films.

The conference was attended by representatives of the Home Office, Ministry of Education, Secretary of State for Scotland, C.C.A., Association of Municipal Corporations, National Union of Teachers, etc.

Mae Murray's New Publicity Post

Mae Murray, formerly in charge of publicity for G.F.D. and more recently engaged on the production side, has returned to publicity to handle "Corridor of Mirrors," the £200,000 production of Apollo Films which stars the young South African actress Edana Romney, who was also responsible for the script and acted as associate producer, and Eric Portman.

Apollo Films, formed by Miss Romney in association with Rudolph Cartier has a programme already set of three subjects. The next production will be "Rachel," based on the life of the famous French actress. Like "Corridor of Mirrors," it will be made in France.

"Corridor of Mirrors" will be given premières in Paris and London.

"Birth of a Baby" Ban

The film "Birth of a Baby" has been banned for public showing by Essex County Council. Young persons under 16 are banned at Cardiff.

Production is the Problem, Not U.S. Playing Time—Wilcox

"A RESPONSIBILITY OF FULFILMENT FAR BEYOND RANK'S OWN INTERESTS"

"THE production of fine British pictures is the problem confronting us—not American playing time," is how Herbert Wilcox sums up J. Arthur Rank's 12-million dollars guaranteed playing time deal in the U.S.A., writes the KINE.'s special Hollywood correspondent.

Wilcox contends that there are two big questions: Can the American market at this time, without specialised selling and exhibition so well done in the case of "Henry V," absorb 12 million dollars' worth of playing time of British films and, secondly, can sufficient and suitable product be delivered to implement this earmarked playing time?

"Substantial and manifold as they are," continued Wilcox, "Mr. Rank's interests do not represent the entire British film Industry. The Associated British Circuit, with which my own productions are linked, is the largest individual theatre circuit in Great Britain. M-G-M own probably the finest and most up-to-date studios in England, and they, too, are entering into an immediate programme of top-line British productions.

"Therefore, in addition to the 12 million dollars of playing time earmarked by the major circuits to Mr. Rank, this market will have to absorb also the British production of M-G-M, Associated British, and British Lion—a formidable prospect.

"Are American audiences prepared to absorb this new element into their entertainment blood stream? One assumes that Mr. Rank has secured the playing time from the American circuits as a *quid pro quo* for the British playing time given by Mr. Rank's circuit in Great Britain.

"As such, it is an excellent piece of trading, but it carries with it a responsibility of fulfilment far beyond Mr. Rank's own interests and affecting the future well-being of the entire British film Industry. We must be certain that only the finest British films—both in box-office appeal and entertainment value—reach this market. We have already had too many of the other kind."

One Only Film Festival to be Held Annually, Urged by Johnston

ONE great international film festival held annually, with the various film capitals acting in turn as host, is urged by Eric Johnston, president of the Motion Picture Association of America.

Mr. Johnston's statement is regarded as an elaboration of the proposal to hold a world film congress in Hollywood announced recently by Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences.

The suggestion was submitted in a speech made by Mr. Johnston at an official luncheon in connection with the Brussels Film Festival.

He said: "I hope there can be one single, great world motion picture festival every year from now on. I would like to see them planned for many years ahead of time, so that all the world film capitals would have their turn as hosts. I believe the greatest good would result from an annual international festival. It would bring together the best in motion pictures from all over the world."

Earlier, Mr. Johnston had described the motion picture as one of the great instruments for building a united freedom front around the world. "It was," he said, a powerful link between the United States and Europe—one of the strongest ties that freedom has. It can be an increasingly powerful link to widen freedom. I want to see the screen used for psychological welfare and never for psychological warfare.

"Ever since my association with the Industry," Mr. Johnston declared, "I have advocated, and will continue to advocate, a greater, freer interchange of films among the nations.

"You may say it is easy for me to advocate that policy because our American film Industry is the biggest in the world; but we have no guarantee that our predominance will last for ever.

Back in 24 Hours—Gone to Margate

A precedent was created last week by E. L. Manches by the closing down on a week-day of the nine kinemas of his Medway circuit on the occasion of the annual outing to Margate.

About 220 of the staff, including those at Grantham, made the trip, the arrangements being in the hands of B. J. Land, circuit supervisor.

During the lunch at Dreamland, Mr. Land presented Mr. Manches with a silver-wedding gift of a silver rose-bowl, subscribed to by managers and staff with the best wishes of all for the continued happiness of Mr. and Mrs. Manches.

EDINBURGH

SIMPLER APPRENTICESHIP SCHEME APPROVED

Exhibitors Annoyed by N.A.T.K.E. Official's "Scurrilous Statements"

APPROVAL for a simple apprenticeship scheme drawn up by a sub-committee of the Scottish Executive and a resolution requesting Conciliation Board action in connection with "scurrilous" statements made by a N.A.T.K.E. leader in his recent speech on the S.O. issue were the highlights of last week's Edinburgh C.E.A. meeting. A. S. Albin presided.

T. GRAHAM SALMON, the secretary, submitted the more simple apprenticeship scheme which a sub-committee of the Scottish Executive had prepared. It provided for a three years' apprenticeship, subject to a probationary period of five months, but the apprenticeship is to date from the beginning of the employment, if satisfactorily indentured. On the termination of the apprenticeship the apprentice is to be termed a third projectionist.

After twelve months' service as a third projectionist he is to be eligible for the position of second projectionist, and after twelve months' service in this capacity he is to be eligible for the position of chief projectionist. Wage scales are attached to the scheme, but the meeting asked that these be not published as they are only recommendations.

LOUIS DICKSON said at the last General Purposes Committee meeting a much more simple scheme than the original one was put forward, and his own opinion was that the scheme framed by the Scottish Executive, with modifications, no doubt, would be acceptable to the committee.

R. M'LAUGHLIN suggested that the whole agreement had been accepted in London, but Mr. DICKSON replied that what had been accepted was what appeared in the report—that was to say the machinery, finance, recruitment, training, registration and wages.

J. S. DUNBAR said the whole thing was read over by Mr. Wallace, Mr. Singleton and himself and on the understanding that the whole scheme, including the indenture, was still to come before the General Council, it was approved. Mr. Salmon explained that no wage scale had been agreed to. This was only the Executive's proposed scale.

Mr. DICKSON said it was agreed that the scales, in the negotiations with N.A.T.K.E., would be the scales in the various local agreements. Mr. SALMON said this scale did not tally with the scale in the local agreement in Scotland, and it was thought it ought to be brought up to date.

JOE M'GUIRE: "Does this scale apply to the whole of Scotland?" Mr. SALMON: "Yes."

The wage scale was approved on the motion of Mr. M'LAUGHLIN, seconded by Mr. MAGUIRE.

The Press and S.C.M.

J. S. DUNBAR, reporting on the last meeting of the Scottish Executive, said W. R. Fuller had been asked to take up the question of statements being communicated to the Press by Sam Butchart, secretary of the S.C.M., while cases were still under discussion. Communications from headquarters were to be sent to secretaries of sections as well as to branch secretaries.

Cinema Sunday Again

R. M'LAUGHLIN, convener of the committee, raised the question of Cinema Sunday this year. Last year, five houses dropped out, making a total of seven which did not open, and he thought the others should be consulted before being roped in. In considering whether they wanted to drop it or not, they should remember that their own Benevolent Fund got between £850 and £900 from the effort.

WALTER MAGUIRE reminded them that the voluntary hospitals were being taken over by the Government, and would not now require assistance. Mr. M'LAUGHLIN: "But it is not taking over our Benevolent Fund as yet, and we have many other charities apart from the hospitals."

J. STAFFORD POOLE said it was very easy to disburse money for charities, and thought it would be a very bad thing, and a very great reflection on the Trade, if Cinema Sunday were now discontinued.

It was agreed to continue the effort this year, Mr. M'Laughlin to carry on as convener of the committee.

"Gross Mis-Statements"

J. S. DUNBAR then attacked Bailie Brown, Aberdeen, Scottish organising secretary of N.A.T.K.E., for a speech he made to Edinburgh Trades and Labour Council on the subject of Sunday opening. He took strong exception to that speech, as it conflicted with the national agreement concluded last September. Under that agreement N.A.T.K.E. was to take no steps about Sunday opening. It had been decided to have no Sunday opening in Edinburgh.

Bailie Brown made many gross misstatements at that meeting. In the first place, he said that as attendances at kinemas had dropped, if they opened on Sundays it was the intention to make up that deficit at the expense of the employees. If they tried that, the first man to stop them would be Bailie Brown, who would see that they did not break the agreement so far as wages and conditions were concerned.

The other matter he objected to strongly was the statement that employees who worked on Sundays would probably get 5s. extra. What right had he to make that statement?

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POSSIBILITY OF HIGHER ADMISSION PRICES

Fewer and Dearer Films is Branch View on Import Tax

THERE was speculation at last week's meeting of the Portsmouth and Isle of Wight branch as to the possibility of increasing prices. Experiments by way of attracting a greater proportion of patrons to the higher prices had been tried, but unsuccessfully. Discussion on the Chancellor's proposal to tax American films revealed the opinion that it would save no money as the fewer U.S. films that were imported, the more valuable they would become.

A letter was read from the Town Clerk of Portsmouth, V. Blanchard, stating that the matter had been considered by the committee concerned, but they felt that no useful purpose would be served by receiving the deputation to support exhibitors' protest against the back-dating of the new rating assessments of kinemas within the city from April, 1946, having regard to the fact that all new assessments became operative as from the commencement of the financial year in which the proposals were made. He also pointed out that the rating authority had no power to vary the statutory legislation governing the operative date of new assessments.

The CHAIRMAN, James Holland, said he thought the reply was a foregone conclusion, because they realised when they made their protest that they could not alter the decision.

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W. C. ELLIOTT said they were told by the Government that they were going to try to equalise the burden of rates throughout the country, and when that happened the valuation officers would become national officers. What would happen then? Would there be another valuation?

F. B. B. BLAKE: Yes. The Government, he added, proposed to average the assessments throughout the country, and it was a question whether Portsmouth would be above the line or below. Personally, he thought their assessments would come down a little, because they had suffered so much through war damage.

The CHAIRMAN: Nationalisation of the rating might be a good thing for us.

Mr. BLAKE: I think it would. Portsmouth, he declared, was practically bankrupt. The special grants made to the City by the Government had expired and they were told they had to carry on. That had forced the authorities to reassess the industries which could stand it, and they had jumped on the kinemas first.

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IT was reported that both the Secretary, Arthur Daniels, and Charles Clarke, the General Council delegate, were progressing after their recent operations, and good wishes were expressed for their speedy recovery.

W. C. Elliott was elected to represent the branch upon the local Fuel Economy Committee.

The following memberships changes and additions were reported: Odeon, Cosham, W. Smith, assistant theatre controller, in place of F. C. Self; Regal, Hayling, Miss Ruth Balkwill, manageress; Classic, Portsmouth, Miss R Inskipp, manageress; Carlton, Cosham, S. C. Mills, divisional supervisor, in place of E. B. Gold.

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LOCAL DICTATORS ARE DEPLORED

Opposition to Higher S.O. Levy And Ban on Under Sixteens

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"We deplore the tendency of local authorities practically to dictate to parents what shall be done with their children on Sundays," said Coun. LESLIE G. HILL, the chairman, in moving the resolution deprecating certain conditions in the draft agreement, particularly those paragraphs relating to the ban on children and the demand for increased charity contributions.

H. B. MATHER, who seconded, was prepared to lose Sunday opening to fight the proposals. If the proposals were accepted it meant not only excluding children but their parents as well.

16-mm. Failure

COMMENTING on General Council report, the CHAIRMAN stated that one member of the Association who took an active part in promoting 16-mm. films in his particular area had now, after a year's experience, given it up. That was illuminating, because the member tried hard to make 16-mm. pay but later gave several reasons for discontinuing operating 16-mm.

"I think that will be of great benefit to the Association when we come to discuss 16-mm. with the K.R.S.," commented the CHAIRMAN.

On the Transport Bill, H. M. WILLIAMS hoped at the appropriate time adequate steps would be taken.

The CHAIRMAN suggested that perhaps fears of a national transport system were unfounded.

Extended Screen Time

TWO items on General Council report on which the CHAIRMAN felt much time was wasted on discussion, were an article published by the *Daily Telegraph* and written by Sir Arthur Jarratt, and the other was the report of the anti-American film propaganda.

The CHAIRMAN believed the discussion was out of perspective. The whole situation, he thought, was aptly summed up by Coun. Mears when he said "There is no purpose in the Association changing its policy every time someone changed his job."

On the question of anti-American film propaganda, the CHAIRMAN said no matter how much one wanted to boost British films they must not forget that 80 per cent. of their screen time was taken up by showing American films and meant that that percentage of income was derived from American films. He advocated showing British films as much as possible, but at the same time not to run down their main source of livelihood.

Home Office Regulations

THE proposal to deal with the revision of Home Office kinematograph regulations drew from H. M. WILLIAMS the inquiry as to what steps were being taken to oppose them. He reminded the branch that the last time the Home Office made regulations they were pretty stringent for new buildings, and there was a possibility of the same thing happening again. In his view, the projection room window regulation seemed ridiculous.

It was reported that the Tivoli, Topsham (nominee, E. E. Nickson) and the Cinema, Ottery St. Mary (E. M. Flay) had made application for membership, and that S. E. Robinson had been nominated to take the place of B. I. Craig in respect of the Odeon, Torquay.

The next meeting will be held on July 29.

URGH

SIMPLER APPRENTICESHIP SCHEME APPROVED

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WALTER MAGUIRE reminded them that the voluntary hospitals were being taken over by the Government, and would not now require assistance. Mr. M'LAUGHLIN: "But it is not taking over our Benevolent Fund as yet, and we have many other charities apart from the hospitals."

J. STAFFORD POOLE said it was very easy to disburse money for charities, and thought it would be a very bad thing, and a very great reflection on the Trade, if Cinema Sunday were now discontinued.

It was agreed to continue the effort this year, Mr. M'Laughlin to carry on as convener of the committee.

"Gross Mis-Statements"

J. S. DUNBAR then attacked Bailie Brown, Aberdeen, Scottish organising secretary of N.A.T.K.E., for a speech he made to Edinburgh Trades and Labour Council on the subject of Sunday opening. He took strong exception to that speech, as it conflicted with the national agreement concluded last September. Under that agreement N.A.T.K.E. was to take no steps about Sunday opening. It had been decided to have no Sunday opening in Edinburgh.

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16-mm. Failure

COMMENTING on General Council report, the CHAIRMAN stated that one member of the Association who took an active part in promoting 16-mm. films in his particular area had now, after a year's experience, given it up. That was illuminating, because the member tried hard to make 16-mm. pay but later gave several reasons for discontinuing operating 16-mm.

"I think that will be of great benefit to the Association when we come to discuss 16-mm. with the K.R.S.," commented the CHAIRMAN.

On the Transport Bill, H. M. WILLIAMS hoped at the appropriate time adequate steps would be taken.

The CHAIRMAN suggested that perhaps fears of a national transport system were unfounded.

Extended Screen Time

TWO items on General Council report on which the CHAIRMAN felt much time was wasted on discussion, were an article published by the *Daily Telegraph* and written by Sir Arthur Jarratt, and the other was the report of the anti-American film propaganda.

The CHAIRMAN believed the discussion was out of perspective. The whole situation, he thought, was aptly summed up by Coun. Mears when he said "There is no purpose in the Association changing its policy every time someone changed his job."

On the question of anti-American film propaganda, the CHAIRMAN said no matter how much one wanted to boost British films they must not forget that 80 per cent. of their screen time was taken up by showing American films and meant that that percentage of income was derived from American films. He advocated showing British films as much as possible, but at the same time not to run down their main source of livelihood.

Home Office Regulations

THE proposal to deal with the revision of Home Office kinematograph regulations drew from H. M. WILLIAMS the inquiry as to what steps were being taken to oppose them. He reminded the branch that the last time the Home Office made regulations they were pretty stringent for new buildings, and there was a possibility of the same thing happening again. In his view, the projection room window regulation seemed ridiculous.

It was reported that the Tivoli, Topsham (nominee, E. E. Nickson) and the Cinema, Ottery St. Mary (E. M. Flay) had made application for membership, and that S. E. Robinson had been nominated to take the place of B. I. Craig in respect of the Odeon, Torquay.

The next meeting will be held on July 29.

DONEGAL

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WEST LANCS

NEW HOME OFFICE MANUAL ANTICIPATED

Local Powers' "Pressure on Exhibitors to Make Costly Improvements"

EVIDENTLY anticipating the issue of the Home Office new Safety manual, some local authorities are now bringing pressure to bear on exhibitors to make costly improvements which could only be done under licence. This was the main topic of discussion at the West Lancashire branch meeting held at Preston last week and presided over by Coun. Henry Simpson.

Particular reference was made to a theatre at Lancaster where, it was stated, an attempt was being made by the Health Committee to enforce compliance with standards higher than those fixed by the present statutory rules. Representations had been made to the Town Clerk, who intimated that the Health Committee would be prepared to discuss its proposals with a deputation on July 18; their decision would be subject to confirmation by the subsequent meeting of the Council.

The meeting was informed that the health authority had asked for the acceptance of standards which were not usually required and which would be most difficult to comply with.

This was one of hundreds of cases where owners were expected to do the impossible, it was said.

There seemed reason to suspect some local officials had had advance information of possible Home Office requirements and were endeavouring to put them into effect from now on.

In the case of Lancaster, it seemed the Council adopted standards of sanitary accommodation and ventilation in September, 1944, without securing the views or agreement of the Trade. Present proposals for the installation of the plenum system of ventilation at older types of theatres were considered "unnecessarily harsh." The schedule of sanitary requirements also appeared very complex. To carry out the alterations at the Lancaster theatre would involve enormous expense.

Sacrifice Seats

A Preston exhibitor said there had also been inspections of the kinemas in his town. Last year the health department gave notice that 147 seats must be removed from one kinema and 87 from another, because the angle of vision did not comply with the ideas of experts. There was no evidence that the standard they had in mind had been adopted and approved by the Watch Committee, as the licensing authority.

"Am I right in assuming we are responsible only to the Watch Committee and not to the Health Committee and that if any changes are needed they should be advised by the body which issues our licences?" it was asked.

The CHAIRMAN pointed out the Health Committee had powers apart from those exercised by the Watch Committee. The former had responsibilities irrespective of whether the premises were licensed or not.

As important points of principle were involved, it was decided to consult the C.E.A. technical adviser, Mr. Knopp.

The following resolution, proposed by E. V. S. FORGHAM, seconded by E. H. WHITTELL, was approved: "That in the opinion of this branch, many local Government officials are anticipating the new regulations of the Home Office. Contact should be made with the Home Office with a view to all alterations being suspended until such times as the new Home Office rules come into force." This resolution has been forwarded to C.E.A. headquarters.

Simpson's 16-mm. Experiment

ON the subject of 16-mm. films, H. SIMPSON made a statement on which members complimented him.

"My family," he said, "operated a 16-mm. outfit for 52 weeks experimentally. We booked four halls, one night a week, and sent a cheque for a year's rental. After operating for the whole 12 months we decided to close down last week, because we felt no mobile unit can possibly hurt the 35-mm. operator, providing he is efficient. Our experience was that we could not get "that little bit extra" towards overheads to justify the shows being continued. We had a very good staff.

"Owners of the premises did not make them as comfortable as they might. The seats were hard; there was rattling of chairs and distractions."

The high rate of entertainment tax—8½d. on a 1s. 9d. seat—was also a negative factor. All income was absorbed by the expenses of running the show; nothing was left for profit.

It was a mistake to assume that people living in the country were of the yokel type, he said. Many now ran their own cars and preferred to visit the nearest town.

"In my opinion," added Coun. SIMPSON, "it is doubtful if anyone can operate mobile 16-mm. kinemas on ordinary commercial lines, but possibly the one-man owner-operator might be able to do so.

"The only solution—and I'm afraid the cost at the moment is prohibitive—is miniature prefabricated kinemas in every situation. Even then there would be nights when owing to the premises not being used your capital would not be earning."

E. H. WHITTELL: "In this Industry we are singularly hesitant to boast about anything but success. All the more credit, therefore, to Mr. Simpson for his admission of a failure. He has rendered the Trade a very good service in reporting his experiences."

After further discussion, Mr. SIMPSON added this footnote: "We found, curiously enough, that the preferences of the rural public for films are the same as in most working-class areas. Slapstick comedies were favourites and beat the big-money films which, in some cases, have had long runs. Ours has been an interesting experience and we have no regrets."

"Let Down"

COMPLAINT was made of the "disgraceful" manner in which the collections for the Aid to China Fund was organised.

Cases of Preston let-downs were reported because kinemas had not the services of collectors and did not receive collecting boxes. Some of the suburban theatres received no co-operation whatever. A local Aid to China Committee had sent a regretful letter, disclaiming responsibility and suggesting that the blame lay between the head office and the regional offices of the organisation. This local committee announced that it was making its own protest because of the manner in which the appeal had been handled.

In spite of shortcomings, one Preston kinema collected £200.

The CHAIRMAN: It has been an unfortunate business. We can only hope we shall not have a similar experience with any other national collection.

It was decided to send a letter to the General Secretary deploring the effect on charitably inclined people of the inefficient handling of the appeal and forwarding a copy of the letter received from the local Aid to China Committee.

As an aside, E. H. WHITTELL added: "One aspect of national collections in kinemas, sometimes overlooked, is that they kill your ice-cream sales."

A scene from DANCING WITH CRIME, the Paramount British melodrama of black market racketeers in London, which stars Sheila Sim, Richard Attenborough and Barry K. Barnes. It is being Trade shown in the provinces, commencing July 8

Food or Films?

CONCERNING the Food *versus* Films campaign and suggestions for the restriction of film imports, the CHAIRMAN said all were well-wishers of the British film industry, but it would be a bad day for exhibitors if imports of films from America were cut down.

Even if second features were eliminated, more revenue would go from the country because of the enhanced earnings of the main features.

Many British films left much to be desired in the way of entertainment. Far too many have been connected with themes of murder or of a psychiatric or sadistic nature. The public did not go to the pictures to see such things.

C.T.B.F.

THE meeting endorsed the proposal that the Management Committee of C.T.B.F. should conclude negotiations to purchase premises at Morecambe for use as a convalescent home.

Transport Rates

ASSOCIATED Film Carriers asked for a 15 per cent. increase in transport rates. It was reported that in some areas there had been settlements on the basis of 7½ per cent. and 10 per cent.

A Fylde exhibitor said he would not object to paying the increase if he received a full transport service. At present, as an austerity measure, he was getting only half the normal service.

The meeting accepted the suggestion of the Manchester and Salford branch and indicated willingness to send representatives to a meeting of representatives of other branches in the Lancashire area, in order to agree upon a common policy, if possible.

35-mm. Non-Flam

"I AM convinced the time is ripe for the manufacturers to put on the market 35-mm. non-flam film," exclaimed H. SIMPSON. "Because of the latitude allowed to non-flam film, 16-mm. people have been able to operate. If 35-mm. film stock were made available it would obviate a great deal of our difficulties. I shall raise this question with our technical advisers in London.

N. STAFFS MANAGERS WAGES COMPLAINT

Letter from Society to C.E.A. Branch

AT the June meeting of the Nort Staffordshire branch of th C.E.A., a letter was read from th Society of Cinema Managers int mating that certain managers wer not in receipt of the correct salarie for their theatres, as required b the National Agreement, nor th hours adjusted to comply with th 48-hour week.

The letter asked that the matte should be brought to the notice o the members of the branch.

The meeting agreed that th letter should be published in th minutes.

Belgium Plans 45 per cent. Renting Ceiling Charge

Belgium plans to impose a 45 pe cent. ceiling on rental charges fo foreign films. Correspondents were this week predicting that thi would be only the first of many re strictions on film imports and tha a quota system is expected to come into force.

To date, Belgium has had no re striction on film imports. The news of the new price-control r e came as a shock to U.S. produ rs over the week-end.

Fylde Circuit t Have Garden Pa y

Comprising all members of the staffs of the five Emery circui theatres in Blackpool and district the Fylde Cinemas Social ssocia tion is now functioning uccess fully. There was almost 100 pe cent. attendance at a socia held a the Empire, Marton. On the following day the directors of Fylde Cinemas, managers of the eatres and first and second operat rs, took part in a snooker match.

An afternoon motor-coa h trip has been fixed for July 20. nd on August 21 there will be a s aff gar den party in the grounds o "Illa walla," Poulton-le-Fylde, the residence of J. F. Emery, J.P.

CINEMATURIANS COMMENT ON "PICTURE PARADE"

Dislike Anti-U.S. Trends

COMMENT on the Picture Parade feature in the B.B.C. programme was made in the discussion which followed a talk by Mrs. Fayer Taylor (Auntie Muriel of the B.B.C.), known in the kinema Trade as Miss Muriel Levy, at the luncheon meeting of the Liverpool branch, Society of Cinematurians. Mrs. Taylor is the niece of Ald. Alfred Levy, of the Scala and Futurist, Liverpool, and sister of Stewart Levy. Harold Brooks presided in the absence of G. Dudley West, who was in Switzerland.

D. Westwood suggested that Mrs. Taylor should collaborate in the Picture Parade feature of the B.B.C. programme. This feature could be quite good if handled correctly by a person who knew something about the business. He added: "I think what most of us take exception to is the anti-American trend in this programme."

George Prince said the feature to which exception was taken was "Drearitone Studios," which he described as a disgrace. It was a burlesque, but was not funny. It was an insult to the intelligence.

Mrs. Taylor retorted: "I suggest you submit your views as an association to the B.B.C. producer. It is no use chattering amongst yourselves."

In the course of her talk, Mrs. Taylor, who said she had been 24 years "behind the microphone" and had family connections with the film Trade, pointed out that people in the kinema Trade could judge by their box-office receipts the success or otherwise of their film, but it was very hard for radio people because when the show was over there was no applause and no means of judging its success. The only way of learning the public reaction was by hearing from listeners. It would be better if listeners did record their reactions occasionally, because it would give the B.B.C. some idea of how the programme took.

The chairman announced the enrolment of the first two associate members—J. Marmion and Mrs. Swift (Miss Johnson), of G.F.D.

Speaker at the next meeting on July 25 will be J. Dennett, publicity officer for the J. Arthur Rank organisation.

Glebelanders Day Out at Brighton

About 100 guests and their friends from Glebelands spent a most pleasant day at Brighton last week.

The rendezvous was the Savoy, where lunch and tea were served.

Reginald Viveash presided in the absence of R. C. Bromhead. He was supported by R. H. Ainsworth, vice-chairman, and Dan Benjamin, of the Sussex branch.

Don DeFore and Gale Storm in a scene from the Allied Artists' comedy IT HAPPENED ON FIFTH AVENUE to be Trade shown by Pathe on July 16 at Studio One at 10.45 a.m.

Warners to Extend Burbank Studios

TEN new sound stages are to be built by Warners adjacent to its present Burbank studios in Hollywood.

The complete scheme, which will cost approximately £1,500,000, will include new administration buildings and is to be spread over a 22-acre plot.

FINANCIAL FACTS AND FIGURES *by* V. J. BURTT

Overhead Expenses Are Appreciably Increasing— *Sir Philip Warter*

A.B.P.C. CHAIRMAN'S ANNUAL REPORT

THE peak in kinema attendances has definitely passed, according to Sir Philip Warter, in his annual statement to Associated British Picture Corporation shareholders. Overhead expenses are appreciably increasing, he added.

Gross theatre receipts of the 418 theatres operated by the group for the first ten months of the past year (to March 31 last), showed an increase over those of the same period last year, but owing to the restriction of showing time imposed during the fuel crisis and the shortage of fuel in many of the theatres the total figures for the year were slightly lower at £19,955,004. Out of this figure, £7,431,528 was paid in entertainment duty, representing 246,288,711 admissions.

Sir Philip also estimates that theatre trading profits were adversely affected by the crisis to the extent of approximately £200,000.

Share Market Uncertainty

Kinema shares have not escaped the uncertainty overhanging stock markets during the past week. Investors are becoming more selective and discriminating in their choice, and they do not seem to have been particularly attracted by kinema shares, prices of which, for the most part, have fallen.

Declines of 1s. 3d. are recorded in African Theatres ordinary at £7¼, Odeon Theatres ordinary at 44s. 3d., and British and Dominion Films at 21s. 3d., whilst Moss' Empires ordinary, following the issue of the full accounts, have fallen 2s. 6d. to 41s. 3d., and G.B. ordinary are 1s. 9d. down at 23s. 9d.

Losses of 3d. to 6d. are fairly numerous. General Theatres pref. are 6d. lower at 26s. 6d., Madame Tussaud's pref. 6d. at 24s. 6d.

Some debentures have also lost ground, British Lion 4 per cent. 10s. at £99½, while the 5 per cent. notes at £92 are £1 lower. General Theatres 3½ per cent. debentures have fallen 10s. to £99. Odeon Properties 4 per cent. debentures have fallen £1 to £104.

Bright features are Moss' Empires 3½ per cent. debentures at £104½, and Gaumont-British 3¾ per cent. debentures at £104, both issues showing a rise of 10s.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change
African Theatres Ord.	£6⅝	£5⅛	£7¼	— 1/3
Assoc. Brit. Corp. 5/- Ord.	30/10½	20/-	25/-	— -/3
" " 6% Pref.	32/6	25/3	29/6	— -/3
" " 4½% Pre.-Pf.	25/4½	22/1½	24/-	+ -/3
A.P.P.H. Ord.	46/3	28/-	42/6	—
Brit. & Dom. Films (12/-)	27/3	17/4½	21/3	— 1/3
" " 5½% Pref.	23/4½	20/-	22/6	— -/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/6	+ -/6
" " Ord.	6/10½	5/6	6/9	— -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/3	— -/3
" " 5% Notes	£100½	£98½	£92	— £1
" " 4% Debs.	£102½	£98¾	£99½	—10/-
Capital Prov. News (5/-)	20/6	12/-	16/6	—
Cine Television "B" Ord.	6/7½	2/6	3/3	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/6	—
Gaumont British Ord. (10/-)	28/10½	21/3	23/9	— 1/9
" " "A" Ord. (5/-)	18/6¾	12/-	11/3	— -/3
" " 5½% 1st Pref.	28/10½	21/3	26/9	—
" " 3¾% Debs.	£109½	£100	£104	+10/-
General Theatres Prefd. (6/8)	28/6	12/6¾	26/6	— -/6
" " 3½% Debs.	£105½	£102½	£99	—10/-
Granada Theatres 1st. Pref.	22/9	19/-	21/-	— -/3
Kinemas Ord. (5/-)	12/7½	10/-	10/6	— -/3
Mde. Tussaud Def. (1/-)	7/9	4/-¾	5/6	—
" " Prefd. Ord.	30/3	22/6	24/6	— -/6
Moss Empires Ord.	48/-	40/-	41/3	— 2/6
" " Cum. Pref.	25/3	23/-	24/6	+ -/3
" " 3½% Deb.	£105	£103	£104½	+10/-
Odeon Assoc. 4½% Pref.	—	—	21/9	—
" " 3¾ Debs.	—	—	£100	—
Odeon Props. 4½% Pref.	25/3	21/-	23/0	— -/1½
" " 3½% Debs.	£109	£98	£105	—
" " 4% Debs.	£108¾	£101¼	£104	— £1
Odeon Theatres Ord. (5/-)	53/1½	38/9	44/3	— 1/3
" 6% Pref.	30/6	25/9	28/9	— -/6
P.C.T. 10% Cum. Pref.	41/10½	36/9	36/9	+ -/3
" 7½% "A" Pref.	33/9	30/7½	34/6	—
" 7½% "B" Pref.	33/9	31/-	33/6	—
" Construction 7% Pref.	33/3	28/3	30/9	+ -/1½
Scophony (5/-)	16/-	6/6	5/3	— -/3
Stoll Theatres Corpn.	24/9	17/9	16/-	—
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" " 6% Pref. (10/-)	12/3	7/6	10/-	—
United Entertainment Ord. (5/-)	11/11¼	10/3	11/-	—

A. D. F. BOSTOCK

Bow St. Court Disclaimer

A disclaimer was made at Bow Street on June 27 on the name of A. D. F. Bostock, of Ipswich, being associated with the proceedings against Brainford Estates (Ipswich), Ltd., and Bostock Estates, Ltd., for issuing capital contrary to the Capital Issues Exemption Order.

According to a statement by John Maude, K.C., at no time, either directly or indirectly, had his client or any member of the Bostock family had any sort of connection with either of them.

It was explained that the name of the second company, Bostock Estates, Ltd., had been taken from a road which happens to be named Bostock Road, named after his client. The fact that some people had taken it for granted that Mr. Bostock or some member of his family had some interest in Bostock Estates, Ltd., had caused a great deal of unpleasantness.

New Companies

H. P. Selwyn, Ltd.—Registered June 19. Capital, £1,000 in £1 shares. To purchase or lease The Cinema, Beresford Square, Woolwich. Directors: H. P. Selwyn (theatre proprietor) and Mrs. Rosemary Selwyn, both of "Briars," Fairmile Lane, Cobham, Surrey. Solicitors: Pengelly and Co., 8, New Court, W.C.2. Registered office: 4, Wellington Street, S.E.18.

Swinton Cinemas, Ltd.—Registered June 16. Capital, £10,000 in 7,000 preference shares of £1 and 60,000 ordinary shares of 1s. each. Directors: James F. Emery, "Illawalla," Poulton le Fylde, Lancs (director, Fylde Cinemas, Ltd.); Charles R. V. Haynes, 190, Langworthy Road, Salford 6, dentist; and Arthur H. Lyons, 46, Church Street, Pendleton, Salford 6. Registered office: Midland Bank House, 26, Cross Street, Manchester 2.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"THE EVERGREEN YEARS"

Looking through reports from my branches covering every corner of the United Kingdom and Eire, I find they make a consistent pattern, with certain threads dominating the design.

* * *

One bright and vivid thread is "THE GREEN YEARS," which, having taken remarkable figures in the big cities, is now "cleaning up" everywhere in the smaller localities.

* * *

Forgive me if I say it is going to become known as "THE EVERGREEN YEARS."

* * *

As for "BLOSSOMS," these are falling "like the gentle dew from Heaven" on exhibitors all over the country.

* * *

Never before has a revival so consistently beaten the business it did on original presentation.

* * *

As one branch manager puts it, "'BLOSSOMS IN THE DUST' is absolutely cleaning up all over the territory."

* * *

And so say all of them.

* * *

Other names which recur with delightful monotony in these reports are "TILL THE CLOUDS ROLL BY," "UNDERCURRENT," "THE SEA OF GRASS," "HOLIDAY IN MEXICO," "LADY IN THE LAKE," "THE SECRET HEART."

* * *

Soon "THE YEARLING" will be challenging all these, to prove my words, that "THIS IS THE YEAR OF 'THE YEARLING.'"

* * *

Now let's look ahead for a while.

Next three Empire attractions will be "THE ROMANCE OF ROSY RIDGE," which has already scored a big hit with exhibitors and the Trade Press, "THE HUCKSTERS" and "LIVING IN A BIG WAY."

* * *

I should say "THE HUCKSTERS" has caused more talk in the States than any picture, bar those beset with censorship or legal troubles—which, thank goodness, this one is not—for years and years.

* * *

First talking point is, naturally, the extraordinary success of Deborah Kerr in her first Hollywood film.

* * *

But this detracts nothing from the praise given to Clark Gable for "a perfect performance in a perfect Gable part."

* * *

Or from the wonderful cast, including Sydney Greenstreet, Adolphe Menjou, Ava Gardner (someone has called her "a brunette atom-bomb"), Edward Arnold, Keenan Wynn.

* * *

Need I say that the illustration on the left shows you Deborah Kerr, demonstrating what a thrill it is to be co-starred with the Gable?

Next in the Empire schedule is "LIVING IN A BIG WAY," a story of marriage in haste and repentance at leisure, which is notable for bringing back Gene Kelly, after his war service, and glamorously co-starring him with Marie ("The Body") McDonald.

I could not have believed that even the greatest war in history could make Gene dance better than he did before. But wait until you see him in this one!

* * *

Shortly to follow at the Empire, and for trade showing soon, will be the Technicolor Mexican melange of bull-fighting thrills, scenic splendour, music, dancing and great acting, called "FIESTA."

The acting supplied by Esther Williams, in her most dramatic part to date, Ricardo Montalban (whom they call "another Rudolph Valentino"), John Carroll, Akim Tamiroff, Mary Astor, Cyd Charisse, Fortunio Bonanova, Hugo Haas, and a host of others.

* * *

Above you see Esther, with lovers Montalban and Carroll.

* * *

Good business and good bookings, ladies and gentlemen; and I'll be with you next week.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beneath the Starry Skies (Columbia)—U.S.	**65 min. (U)**	Ken Curtis, ... Jeff Donnell, Hoosier Hotshots.	Outdoor musical jamboree mainly built for Middle-West bobby-sox fans.	**Small hall Western (CC).**
Big Heart, The ... ... (20th Century-Fox)—U.S.	**96 min. (U)**	Edmund Gwenn, Maureen O'Hara, John Payne.	Charming and witty Christmas Carol, set in modern New York. Story warm and original, acting excellent, direction resourceful and technical presentation outstanding. Appeal universal.	**Excellent novelty booking (CC).**
†Bob, Son of Battle ... (20th Century-Fox)—U.S.	**104 min. (U)**	Lon McCallister, ... Edmund Gwenn, Peggy Ann Garner.	Canine comedy melodrama in Technicolor. Four-legged stars clever and staging ambitious, but story slow and hackneyed.	**Fair average title and Technicolor proposition (CC).**
Bonnie Scotland ... (M-G-M)—U.S.	**80 min. (U)**	Stan Laurel, ... Oliver Hardy, June Lang.	Rollicking knockabout comedy with popular comedy team. "Kine" review September 12, 1935.	**Good light entertainment for the unsophisticated (CC).**
Cheat's Last Throw, The (Columbia)—U.S.	**54 min. (U)**	Charles Starrett, ... Smiley Burnette, Doris Houck.	Half-pint period outdoor comedy melodrama. Action fast, but story obvious.	**Underproof Western (CC).**
***Dancing With Crime ... (Paramount)—British.**	**83 min. (A)**	Sheila Sim, ... Richard Attenborough, Barry K. Barnes.	Robust gangster comedy melodrama about a London dance hall. Plot exciting, teamwork enthusiastic and direction resourceful.	**Breezy British "thick-ear" (C).**
Death Valley Rangers ... (New Realm)—U.S.	**59 min. (U)**	Ken Maynard, ... Hoot Gibson, Bob Steele.	Full-blooded Western. Familiar plot with plenty of action.	**Handy Western for star fans (CC).**
Dishonoured Lady ... (United Artists)—U.S.	**84 min. (A)**	Hedy Lamarr, ... Dennis O'Keefe, John Loder.	Sex drama. Star beautiful but somewhat dumb, support obvious and story transparent. Title and star's wardrobe main attraction.	**Teaser proposition mainly for the industrial element and sticks (NC).**
***Great Promise, The (Eros) —British.**	**50 min. (U)**	Abraham Sofaer, ... Alexander Sarner, Dan Lustig.	Human interest subject dealing with the Jewish settlements of Palestine.	**Instructive interest feature (CC).**
Millerson Case, The (Columbia)—U.S.	**72 min. (A)**	Warner Baxter, ... Nancy Saunders, Clem Bevans.	Hill-billy "whodunnit," the latest of the Doctor Ordway series. Story and treatment unpretentious, but thrills well timed.	**Fair to middling second (C).**
Paula ... ... (Columbia)—U.S.	**82 min. (A)**	Janis Carter, ... Glenn Ford, Barry Sullivan.	Romantic crime melodrama. Plot ingenious and holding. Characterisation good and denouement effective.	**Very good thriller (NC).**
Pursued ... ... (Warner)—U.S.	**100 min. (A)**	Teresa Wright, Robert Mitchum, Judith Anderson.	Dreary melodrama of revenge set in New Mexico during the Spanish-American war period. Story slow and unconvincing, acting heavy and treatment pretentious.	**Doubtful booking (NC).**
Romance of Rosy Ridge, The (M-G-M)—U.S.	**105 min. (U)**	Van Johnson, ... Thomas Mitchell, Janet Leigh.	Marathon romantic comedy melodrama. Acting staging and direction good, but post-American Civil War story obvious.	**Pedestrian programmer (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture. † In Colour.**

Reviews for Showmen: *By Josh Billings*

THE BIG HEART

20th Century-Fox. American (U). Directed by George Seaton. Featuring Maureen O'Hara, John Payne and Edmund Gwenn. 8,664 *feet. Release not fixed.*

CHARMING and witty Christmas Carol, set in modern New York. It's about a jolly old grey-beard, employed in the toy section of a big departmental store, who honestly believes that he is Santa Claus. In deluding himself he adds to the joy of all those who accept the Yuletide legend and, at the same time, quietly admonishes and converts the heretics. The fable, brilliantly acted by Edmund Gwenn and a hand-picked supporting cast and presented with impeccable showmanship, lightly touches on practically every aspect of big city life. What's more, its humour, sentiment and whimsy are so deftly handled and interlocked that its moral, fortified by the real Christmas spirit, securely rests on the individual picturegoer's whim. It is certain to gladden all classes and fill every exhibitor's stocking. Excellent novelty booking.

Story.—Kris Kringle, a lovable, bewhiskered old boy, is engaged to play Father Christmas by Doris Walker, chief organiser of Macey's big department store. Kris really believes that he is Father Christmas and takes his responsibilities seriously. If Macey's haven't the toys the children want he advises their parents where they can get them. His integrity builds up terrific goodwill for Macey's. Susan, Doris's small daughter, is told by her mother that there is no Father Christmas, but with the help of Fred Gailey, a young lawyer who is in love with Doris, Kris sets out to remove Susan's doubts. Kris's only enemy is Mr. Sawyer, Macey's phoney psychiatrist, and one day in a fit of anger Kris strikes him. There is an attempt to prove that Kris is insane and he is brought before Judge Henry Harper, who quickly realises that his chances of being re-elected will evaporate if the universally loved litigant is certified. Fred defends Kris and by a lucky twist the now-smiling judge is able to accept Kris's claim to the mantle of Father Christmas. Kris and Fred then finally convince Susan that there is a Santa Claus.

Acting.—Edmund Gwenn has the part of his life as Kris Kringle and he makes the most of it. His is a grand performance. Maureen O'Hara, John Payne, Porter Hall, Gene Lockhart and juvenile Natalie Wood also do right by the original and charming theme.

Production.—The picture, built from a faultless, ingenious and novel script, cleverly employs the eccentric grey-beard as the mouthpiece of all those who do not want to see Father Christmas, the personification of faith and good cheer, disappear into the limbo. It is an adult fairy story, and in supporting the central character in his fabulous claim it wittily comments on domesticity, big business,

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politics and the bench. There are occasions when it is apt to contradict itself, but even though its ethics and morals get a little mixed its purpose is profound and its showmanship infallible. It should be seen by everybody and the kids'll enjoy it nearly as much as the grown-ups.

Points of Appeal.—Story, treatment, acting, humanity, wit, star values and terrific exploitation angles.

DANCING WITH CRIME

Paramount. British (A). Directed by John Paddy Carstairs. Featuring Sheila Sim, Richard Attenborough and Barry K. Barnes. 7,500 feet. Release not fixed.

ROBUST gangster comedy melodrama, set around a London palais de danse. It tells how a young Cockney taxi-driver and his chorus-girl cutie round up a gang of ruthless black marketeers. The "cops and robbers" plot is tackled with infectious and disarming enthusiasm by a well-chosen cast and set in convincing and colourful atmosphere. The direction, too, is artfully tongue-in-the-cheek. Good fun and no mean thriller, it's a made-to-measure proposition for the ninepennies. Breezy British "thick-ear."

Story.—Ted Peters and Dave Robinson, boyhood friends and buddies at Tobruk, follow different paths on their return to Civvy Street. Ted drives a taxi and plans to settle down with Joy Goodall, pretty chorus girl, while Dave goes after the easy money. Dave works for Gregory, a suave crook who uses a London palais de danse as a front for black-market activities, but gets too big for his boots and is shot by Paul Baker, Gregory's right-hand man and M.C. at the palais. He staggers to Ted's taxi and crawls inside. Ted, who is taking refreshment, is severely shaken up when he later discovers Dave's body. After being questioned by the police, Ted resolves to find Dave's murderer and a chance clue causes him to suspect Baker. Joy becomes a dance hostess at the palais and does some scouting, but both she and Ted learn that playing detective is no joke before they finally bust up the gang and bring about the arrest of its leaders.

Acting.—Richard Attenborough and Sheila Sim contribute eager though slightly naïve portrayals as Ted and Joy, Barry K. Barnes thoroughly convinces as the evil Baker, and Barry Jones is very true to type as the suave and calculating Gregory. Minor parts are competently filled by Bill Rowbotham, John Warwick and Judy Kelly.

Production.—The film is honest and exciting hokum manufactured from a formula which for generations has received the full approbation of the readers of *Boys' Own Paper*. The meaty and topical plot briskly revolves around the palais de danse, and even if the venturesome young hero and heroine have more than their fair share of luck during their many tense exchanges with the black marketeers, the film as a whole carries a full complement of thrills. All ages should find it both refreshing and hair-raising.

Points of Appeal.—Exciting, up-to-the-minute plot, hearty teamwork, good atmosphere, resourceful direction, strong schoolboy angle and neat title.

THE ROMANCE OF ROSY RIDGE

M-G-M. American (U). Directed by Roy Rowland. Featuring Van Johnson, Thomas Mitchell and Janet Leigh. 9,467 feet. Release not fixed.

MARATHON romantic melodrama, staged in the great outdoors. Its portrait gallery is quite impressive, the direction is not lacking in resource and the staging is as good and authentic as money can buy, but its tale of dirty work following the American Civil War has long since lost its pristine punch. A mountain made out of a molehill, its strongest booking angle is Van Johnson, idol, so we are told, of the feminine fan. Pedestrian programmer.

Story.—Gill MacBean, a Missouri farmer, his wife Sairy, pretty daughter Lissy Anne, and mischievous young son Andrew wait in vain for the return of Ben, the MacBean's first-born, from the Civil War. Henry Carson, a genial, mouth-organ-playing stranger, becomes friendly with the family and accepts their hospitality. Gill fears that Henry is a Yankee, but, nevertheless, welcomes his help on the farm. John Dessark, an unscrupulous property owner, and his sons stir up trouble between the Southerners and the Yankees in order to buy land cheaply. Finally, Henry fights it out with the Dessarks, but Gill takes it badly when he learns that Henry is a Yankee after all. At this juncture Henry explains that he and Ben were buddies and that Ben fought with the Yankees because he wanted the war to come to a speedy end. Gill then unbends, peace is established and Henry's reward is the comely Lissy Anne.

Acting.—Van Johnson contributes a sound rather than inspired performance as Henry, but he shouldn't be allowed to sing. Thomas Mitchell is a tower of strength as Gill, Janet Leigh, new to the screen, is a curvacious Lissy Anne, Dean Stockwell is a likeable Andrew, and Charles Dingle makes his mark as the unscrupulous John Dessark.

Production.—Stories of post-war feuds and lovers drawn from opposite camps are as old as time, and, although this example is, presumably, faithful to period and fact, it fails to disguise its hoary fundamentals sufficiently well to justify its exorbitant footage. Exciting and thoughtful in places, it leans heavily on the star pull of Van Johnson towards the end. As far as English audiences are concerned, it's a gamble.

Points of Appeal. — Scenery, fisticuffs, popular boy-meets-girl romance and Van Johnson.

PAULA

Columbia. American (A). Directed by Richard Wallace. Featuring Glenn Ford, Janis Carter and Barry Sullivan. 7,404 feet. Release not fixed.

ROMANTIC crime melodrama, leisurely tabulating the grisly misdemeanours of an attractive but vicious young woman who readily stoops to murder to satisfy her lust for money. The plot is cleverly worked out and exceedingly well characterised, and its steady approach enables it to grip audiences without rushing them off their feet. Feminine appeal is particularly strong. Very good thriller.

Story.—Mike Lambert, handsome but down-and-out mining engineer, is had up for dangerous driving. Paula, a waitress, pays his fine and does her best to be friendly. Jeff Cunningham, an old prospector, strikes it rich and engages Mike as overseer. He then goes to Stephen Price, the local banker, for a loan. Meanwhile, Paula, who is Stephen's girl friend, selects Mike as a stooge for a fake robbery which Stephen is about to pull. Knowing this, Stephen refuses the loan. Stephen grabs sixty thousand pounds and gives the money to Paula to put in a safe deposit. Their next move is to fake a car accident and they put Mike in the driving seat so that his dead body will be mistaken for Stephen's. Suddenly, Paula switches her affections to Mike and, after getting him drunk, she despatches Stephen. Jeff is arrested because he had threatened Stephen, but Mike, now suspicious, starts to investigate on his own. Paula tries to kill him, but is finally apprehended while attempting a getaway with the loot.

Acting.—Janis Carter thoroughly convinces as the hard, calculating and unscrupulous Paula, and Glenn Ford is an amiable and forthright Mike. There are no flaws in the supporting cast.

Production.—The film, it will be observed, approaches crime from the distaff side. Its slant is not exactly new, but neither is it hackneyed, and by the time its plot has steadily threaded its way through its network of crime it contains ample proof that the female of the species is far more ferocious and mercenary than the male. Its sombre conclusions are, for the most part, wrapped in tense drama and, oddly enough, carry obvious feminine appeal. Strongly reminiscent of "The Postman Always Rings Twice," it's definitely a cut above the average crime play.

Points of Appeal.—Holding story, very good characterisation, exciting climax, subtle feminine angle and intriguing title.

BOB, SON OF BATTLE

20th Century-Fox. American (U). Photographed in Technicolor. Directed by Louis King. Featuring Lon McCallister, Peggy Ann Garner and Edmund Gwenn. 9,317 feet. Release not fixed.

CANINE comedy melodrama, in Technicolor. There are one or two spectacular and exciting sheepdog trial sequences, but otherwise it is little more than a verbal account of the rehabilitation of a drunken old Scottish farmer. Whether its action takes place in or out of doors, atmosphere is laid on with a trowel; nevertheless, it has a ready-made public in the family, industrialites and kids. Fair average title and Technicolor proposition.

Story.—Adam M'Adam, a cantankerous old sheep farmer, takes to drink on the death of his wife. He bullies his only child, David, and, between whisky tippling, lavishes what little affection he possesses on Red Wull, his dog. Red Wull wins the coveted Sheepdog Trials Cup and Adam lives for the day when the dog captures the trophy outright. The other Border farmers believe that Red Wull is a killer, but find difficulty in proving it. David has a firm friend in James Moore, a neighbouring farmer, and when Mrs. Moore, who had encouraged David to play the violin, dies in childbirth, David goes to live with the Moores. Maggie, Moore's elder daughter, and David fall in love. Red Wull wins the cup for the second time, but at the third attempt Auld Bob, Moore's dog, beats him. Adam takes defeat badly and another shock comes his way when it is proved that Red Wull is a killer. However, David puts things right and father and son are reconciled at the fade out.

Acting.—Edmund Gwenn hams effectively as the whisky-sodden Adam, and Lon McCallister and Peggy Ann Garner are quite natural as David and Maggie. The support is adequate, though a trifle overdressed.

Production.—The film, an artless matter of life and death set in an uncharted part of Victorian Scotland, is quite exhilarating every time the canine stars are let off their leash. but the dramatic sequences are incredibly hackneyed. The price of a ringside seat at the sheepdog trials is the sight of Adam drinking and the agony of listening to David's fiddling. It's too high!

Points of Appeal.—Canine stars and Technicolor.

THE CHEAT'S LAST THROW

Columbia. American (U). Directed by Ray Nazarro. Featuring Charles Starrett, Smiley Burnette and Doris Houck. 4,827 feet. Release not fixed.

HALF-PINT period outdoor comedy melodrama. The king-pin is The Durango Kid, but on this occasion the big-hearted hold-up man has things a little too much his own way. His one-sided battle with crooks barely notches up a thrill. Underproof Western.

Story.—Rance Hudson, owner of a general store, is behind the many hold-ups which have taken place in a small gold-mining town. Other crooks try to muscle in, but Rance more than holds his own. Finally, the law-abiding citizens seek outside aid and Steve Randall, a forthright cowboy, and his buddy, Smiley, answer the call. Steve is actually The Durango Kid, and as soon as he puts on his mask it is curtains for Rance and his confederates.

Acting.—Charles Starrett is Steve alias The Durango Kid, but only a complete nitwit could fail to pierce the disguise. Smiley Burnette gets the laughs the hard way as Smiley, and

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rman Willis sticks his chin right out as the ked Rance.

Production.—The roughstuff is punctuated h song, but the musical embellishments are more impressive than its drama. The rango Kid's beginning to show signs of dle-soreness!

Points of Appeal.—Handy footage, picesque scenery and "U" certificate.

THE MILLERSON CASE

lumbia. American (A). Directed by George hainbaud. Featuring Warner Baxter, ncy Saunders and Clem Bevans. 6,477 feet. Release not fixed.

HILLBILLY "who-dunnit," illustrating yet another hectic page from the notebook Dr. Robert Ordway, America's radio crime ecialist. The majority of the characters, like e plot, have whiskers, but, even so, the film ntains a few well-timed thrills. Of the sticks d mainly for the sticks, it should scrape me in the smaller hall. Fair to middling cond.

Story.—Dr. Robert Ordway, famous radio minologist, goes to the Blue Ridge Mountins for a hunting holiday. On reaching his destination he learns that a number of the locals are suffering from an illness own as "Summer Complaint." Doc Millerson, the town's leading practitioner, treats his tients with old-fashioned remedies, but fects few cures. A closer inspection reveals at the disease is typhoid and Ordway forees his vacation to fight the epidemic. Three aths occur in a row, but it is proved that ird victim died of poisoning, not typhoid. ter, Doc Millerson is shot dead, but ntually Ordway sifts the suspects and, after terrific struggle, traps the killer.

Acting.—Warner Baxter, as Ordway, goes rough the old routine without showing signs staleness, and the supporting players, ostly veterans, are adequate.

Production.—The film makes a few cracks at e well-meaning though bungling country ctor, but wisely drops the indictment at the rliest opportunity. The rest is conventional ime fiction with a hick-town background. he country air puts a little new life into the ries.

Points of Appeal.—Popularity of crime plays, nvenient footage and series values.

DISHONOURED LADY

nited Artists. American (A). Directed by obert Stevenson. Featuring Hedy Lamarr, ennis O'Keefe and John Loder. 7,626 feet. Release not fixed.

SEX drama about a beautiful, luxuriously gowned, but neurotic young woman who olishly seeks escape from her troubled self a series of dizzy emotional adventures and comes involved in an ugly murder before ue love ultimately works her salvation. edy Lamarr is the heroine, who, to quote the m, is a mass of inhibitions, but refuses to low vicissitudes to furrow her classic brow. ennis O'Keefe and John Loder are no more ccessful than the star. Pretentious pot oiler, its catchpenny title is its biggest boxfice asset. Teaser attraction, mainly for the dustrial element and sticks.

Story.—Madeleine Damien, beautiful but stless daughter of an Hungarian artist, edits fashionable American magazine. Starved of e affection of a good man, she distributes r favours recklessly. Her chief admirers e Kranish, her employer, and Felix Courtnd, a wealthy diamond merchant. Dr. aleb, a psychiatrist, interests himself in adeleine when she unsuccessfully attempts icide and persuades her to go away and start fe afresh. While painting in a garret, she eets David Cousins, a young doctor. They ll in love, but Felix catches up with Madeine and tricks her into visiting his flat. The me night he is murdered and robbed by aret, Madeleine's former secretary. Madeleine arrested and for a moment David doubts er. Caleb reassures David, and during Madeine's trial he spectacularly unmasks the iller.

Acting.—Hedy Lamarr's beauty is undeniable and so is her taste in clothes, but she fails to excite or win much sympathy as Madeleine. Her acting range is too limited. Dennis O'Keefe is the conventional true-blue hero as David, and John Loder is very obvious in his demeanour and make-up as cad Felix. Morris Carnovsky talks too much as Caleb.

Production.—The picture uses psychiatry to whitewash the tarnished heroine, but the task is undertaken with more zest than conviction. The path from its "Green Hat" opening to big trial scene climax is strewn with clichés, and neither the principal players nor the director have sufficient guile or imagination to relieve the tedium. Next to its provocative title, the best thing about it is the star's wardrobe. Here rests its strongest appeal. As a matter of fact, it should better have been reviewed by *The Drapers' Record*.

Points of Appeal.—Stars, title and possible feminine angle.

PURSUED

Warner. American (A). Directed by Raoul Walsh. Featuring Teresa Wright, Robert Mitchum and Judith Anderson. 9,095 feet. Release not fixed.

DREARY melodrama of revenge, set in New Mexico during the Spanish-American War period. Hate is its depressing theme, and the main characters chase shadows with murder in their hearts. Flashback treatment is adopted, but slow development—every dismal scene is grossly overplayed—counters the effect. Doubtful general booking.

Story.—Jeb Rand, an orphan, is raised by Medora, a widow with two children of her own, Thorley and Adam. Jeb has a constant feeling that he is being pursued, but he is unable to fix his man. He and Adam are not the best of friends, and after many quarrels Jeb leaves Medora's ranch. Some time later he is ambushed by Adam, who is killed. Jeb is acquitted, but Medora and Thorley think him guilty of murder and swear revenge. Thorley marries Jeb with the idea of killing him, but when she fires her shot goes astray. She then realises that she loves him. Shortly afterwards, it is disclosed that Medora had an affair many years ago with Jeb's father and that her husband's people, the Callums, are out to kill all the Rands. Hence, Jeb's ingrained fears. Finally, Jeb is trapped by the Callums, but Medora experiences a sudden change of heart and disposes of Jeb's principal assailant.

Acting.—Teresa Wright, Robert Mitchum and Judith Anderson are Thorley, Jeb and Medora respectively, but neither is permitted to smile. The supporting players also peddle gloom.

Production.—The film is one of smouldering hates and conflicting emotions, played at half-speed. It has no humour, and even the spacious outdoor settings, although beautifully photographed, are sombre. Absurdly pretentious, it sacrifices action for arty camera angles. A picture of unrelieved misery, it will give the stoutest patron the willies.

Points of Appeal.—Title and photography.

BENEATH THE STARRY SKIES

Columbia. American (U). Directed by Ray Nazarre. Featuring Ken Curtis, Jeff Donnell and the Hoosier Hotshots. 5,926 feet. Release not fixed.

OUTDOOR musical jamboree, built mainly for Middle West bobby-sox fans. The Hoosier Hotshots and the Town Criers are the main attractions, but they fail to atone for a threadbare story or the caterwauling of Ken Curtis, the cowboy crooner. It's definitely not our cup of tea. Small hall "Western."

Story.—Dusty Nelson, elderly manager of the Bar-B ranch, kids his absent daughter Susan that he is the boss. On learning that Susan is returning home with her wealthy fiancé, Jerome Winston, Dusty goes into a tailspin. Curt Durant, the assistant manager, and the rest of the boys immediately rush to Dusty's aid and suggest that he impersonates his employer, Jim Peters, during Susan's stay. Shortly after the arrival of Susan and Jerome, Peters turns up, followed by Jerome's parents. There is a dickens of a tangle, but in the end Curt wins Susan, who, meanwhile has discovered that love means more than riches.

Acting.—Guy Kibbee is quite good as Dusty, but Ken Curtis is a colourless Curt. The supporting players aren't a great deal better.

Production.—The film, a Western farce with hillbilly musical asides, toys with the idea that money doesn't matter. We know differently and the bleating of Ken Curtis merely strengthens our views.

Points of Appeal.—Scenery, modest footage and "U" certificate.

DEATH VALLEY RANGERS

New Realm. American (U). Directed by Robert Tansey. Featuring Ken Maynard, Hoot Gibson and Bob Steele. 5,344 feet. Release not fixed.

WESTERN melodrama introducing three veteran cowboy favourites who investigate the mystery surrounding a series of gold shipment robberies. There are no surprises or unfamiliar situations, it relies mainly, and succeeds, on spectacular horsemanship displays, rough-housing, and uncompromising gun-duels. It will satisfy star fans and youthful audiences with a meaty appetite. Average Western.

Story.—Following a series of gold shipment robberies, The Trail Blazers arrive in Death Valley and Ken recognises an escaped criminal of the "old days." He tells Bob to trail the convict whilst Hoot and himself check on Kirk, manager of a gold mine who has not reported any losses. Bob comes back with news of the gang's hideout and of their shady associations with Kirk. Speedy action saves further robberies and delivers the crooks to the law.

Acting.—Ken Maynard, Hoot Gibson and Bob Steele execute their rôles in customary fashion without cramping one another. The bad men are all that they should be, and a mild romantic interest is supplied by Linda Brent.

Production.—The plot is thin and carries obvious dialogue defects, but despite these shortcomings it makes up with plenty of action and spectacular stagecoach atmosphere.

Points of Appeal.—Title, plenty of action and outdoor scenery.

THE GREAT PROMISE

Eros. British (U). Directed by Josef Leytes. Featuring Abraham Sofaer, Alexander Sarner and Dan Lustig. 4,572 feet. Release not fixed.

HUMAN interest subject in which three members of the Jewish Brigade from Palestine bring news of the Promised Land to the liberated victims of a Nazi concentration camp. It will appeal to audiences who have more than a casual interest in its subject. Instructive and topical interest feature.

Story.—The three stories, within a story, are presented in flash-back sequences. Dan relates experiences of his last leave and explains how the members of his settlement are building and planning for the future generation. There is also the tale of the children of a communal settlement who welcome a group of homeless orphans from war-torn Europe, and help to teach them their own way of living. A sergeant tells how the river Jordan became a source of inspiration to him and traces the birth of the river through its many stages to the final outlet into the Dead Sea.

Acting.—The main stars supply commentaries which are sincere and full of conviction, and the children perform their rôles naturally and enthusiastically.

Production.—Each sequence is brightened by active camera-work and effective commentary, and helps to preserve an atmosphere rich in natural settings and moral conviction. The subject has been smoothly handled and presents its facts without propaganda motives.

Points of Appeal.—Topical subject, natural settings and good commentaries.

VERONICA LAKE

and

FREDERIC MARCH

in

"I Married a Witch" (A)

WITH

SUSAN HAYWARD, ROBERT BENCHLEY

ANNA LEE

in

"NON-STOP NEW YORK" (A)

WITH JOHN LODER, FRANCIS L. SULLIVAN

A GAUMONT BRITISH PRODUCTION

GENE TIERNEY

in

"Sundown" (A)

WITH

GEORGE SANDERS, BRUCE CABOT, SIR CEDRIC HARDWICKE

VICTOR McLAGLEN

in

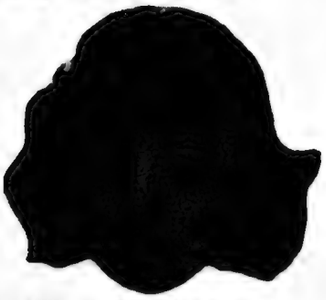
"THE BABY VANISHES" (U)

(FORMER TITLE "BROADWAY LIMITED")

WITH DENNIS O'KEEFE, ZASU PITTS

GLENN FORD

and



MARGARET SULLAVAN

in

"So Ends Our Night" (A)

WITH FREDERIC MARCH ERIC von STROHEIM

TWELVE "Further" HOPALONG CASSIDY'S

CLAIRE TREVOR

in

"The Woman of the Town" (A)

WITH

ALBERT DEKKER, HENRY HULL, BARRY SULLIVAN

TOM WALLS GOOGIE WITHERS

in

"STRANGE BOARDERS" (A)

A GAUMONT BRITISH PRODUCTION

PAULETTE GODDARD

and

MILLAND

in

"CRYSTAL BALL" Ⓤ

WITH

WILLIAM BENDIX

RICHARD DIX

in

"KANSAN" Ⓤ

MADELEINE CARROLL

and

HENRY FONDA

in

"BLOCKADE" Ⓐ

WILL FYFFE and WILL MAHONEY

"Said O'Reilly to McNab" Ⓤ

A GAUMONT BRITISH PRODUCTION

WILL

HAY

in

"R.PORTER" Ⓤ

WITH

RIOTT, GRAHAM MOFFATT

MONT BRITISH PRODUCTION

and PRESTON FOSTER

in

"ON ALONE" Ⓐ

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ALL FILMS RELEASED WITH BRAND NEW COPIES

STUDIO NEWS AND VIEWS

Inside View of Model Work at Elstree: Walton's Jubilee Evening: A.C.T. Views on Importation of American Directors

THE Dryhurst organisation at Elstree is making first-class use of the first-class facilities provided by the M-G-M studios. "While I Live" is proceeding to schedule and there is a happy atmosphere of things getting done according to plan.

I was most impressed by the big set, comprising several rooms of the Cornish mansion, its ornamental garden, complete with lawns, flower beds, pergolas and greenhouse, and the boundary of rocks, finally backed by a striking "blow up" of a Cornish seascape.

The house was decorated in a charming Regency style and had been carefully planned for camera movement from room to room. The rocks, natural as they looked, had been made in special units to facilitate shooting. In fact, the more one looked into this large-scale and delightful set, the more one realised the accent on planning.

I talked this point over with associate producer Eric L'Epine Smith and art director Bernard Robinson, and found that so much backroom work has gone into this Dryhurst picture that it is no wonder shooting proceeds smoothly and that the schedule is maintained rigorously.

A great deal of the credit for the smoothness of production is due to the advance work of Robinson. His preliminary sketches for the settings are a blend of design and blueprint, from which a carpenter or plasterer could readily work direct. But he leaves nothing to chance, and his finished sketches contain every property necessary on the stage, and every minute detail required, so that when the construction gangs and the set dressers have done their work, it is a complete job and the production crew can go ahead knowing that everything is really ready for them. Incidentally, a comparison of Robinson's finished sketches with stills of the actual sets proved that this was no line-shooting. The similarity was striking in every case.

I watched Robinson at work on a model of a rocky foreshore, and saw for myself the detail of his planning. The base ground was made up of small rectangles of modelling clay, each representing a standard rostrum on which the plaster rock path would be built on the stage. These he was placing with the assistance of dividers set to scale to represent an average man's pace, so that on the finished set actors would be able to time their movements naturally.

As he set up the rocks for the background, Robinson was placing them in relation to three match-sticks planted at predetermined camera set-ups, so that he could arrange the rocks naturally and yet ensure the camera a clear field of view from all necessary angles.

The whole model was being built up on a millboard base marked out with the ground plan of the stage which was to accommodate the set. Thus every contingency, from the use of standard material—in order to save timber—to ease of movement for the players, was being considered in the backroom stage. I should have liked some of the more flippant critics to have watched this modelling. They might have realised the care, ingenuity and painstaking effort that go to the making of British pictures these days.

PLANNING OVERNIGHT

ON the set John Harlow was directing Sonia Dresdel, Clifford Evans, Tom Walls, Pat Burke and Carol Raye in a tricky scene, and it was again notable that teamwork was the mainspring of the picture's progress. There was no fuss. Harlow was coaxing his players, accepting suggestions, building up a little more dramatic strength with each rehearsal, so that when the time to shoot came, the scene was in the can in the minimum of takes.

The floor team is a strong one, with Freddie Young as lighting cameraman and a band of enthusiasts who are obviously eager to make this first picture of a new concern a big success. Eddie Dryhurst himself is quietly optimistic, and when I left the studio after the day's shooting, he and Harlow, Robinson and Smith were deep in discussion of the next day's shooting, planning and organising.

I have told this story in some detail, not because it is uncommon except perhaps in degree of effort and co-ordination, but because it is representative of the high level of skill and planning that our units are to-day putting into their work. All the planning in the world can't make a good picture out of a fundamentally bad subject, but given a wise choice of story, it makes all the difference between competence and excellence.

JUBILEE AT WALTON

LAST Friday was a great day for Nettlefold studios. On that evening stars of yesterday and to-day, studio workers, Pressmen and other guests celebrated the Walton-on-Thames studios' 50th year of active film production.

There were cocktails and much conversation, most of it reminiscent. There was an interesting display of equipment, from early Brockliss to the latest Gaumont Kalee, to interest the technician. And for the fascination of everyone there was a whole wall of stills from old films—the history of the studio and a sizeable portion of the British film Industry told graphically. I hope this collection will be carefully preserved as a permanent record.

It was good to meet stars of the other day, including Stewart Rome, Henry Edwards and Chrissie White and to find them as charming as ever. In fact, one wonders why they are not now playing attractive mature rôles like those so many of Hollywood's veterans slip into so gracefully.

Among the guests were old craftsmen of the studio—some of them, like Frank Woodley and Alf Honeycombe, still active at their work. It was heartwarming to see them chatting to the stars of their youth; and there must have been many who felt a pang of nostalgia in returning to this birthplace of an industry.

CONTRAST IN FILMS

THE HIGHLIGHT of the occasion was the screening on one of the stages of one of Hepworth's first films, "Rescued by Rover," followed by way of contrast with a view of some of the rushes from Corfield's "The White Unicorn," which will soon be completed at the studio.

The old film amused everyone, the old-timers as much as any of us. It was accompanied by boos, hisses and cheers from the assembled company, but when it was over, one writer said to me, "That was a real film. It told its story in action without music or sub-titles." A quite spontaneous tribute to the man who, in this country, first grasped the idea of telling a story in moving pictures.

That man wasn't present at the studio which at the dawn of the century was both his home and workshop. He had accepted an invitation, but, so Harold Huth told the guests, he could not bring himself to come down. There were too many memories.

At the invitation of Huth, who did the job of master of ceremonies admirably, we all gave three cheers for Hepworth, and that, I think, must really have pleased "Hepp" when he was told of it. For in the company were stars, led by Margaret Lockwood and Ian Hunter, old colleagues, distinguished visitors, technicians—in fact, a cross-section of all those whom it takes to make up the Industry. And it was as though the entire Industry had unaffectedly paid tribute to the father of British production in that simple gesture.

Jack le Vien, New York Pathe News editor, recently visited Welwyn studios. Here he is chatting with Carol Marsh, William Hartnell, director John Boulting and Richard Attenborough. Below: Jean Pierre Aumont (right) being greeted by Marcel Varnel at London Airport, when he arrived to star in Columbia's THE FIRST GENTLEMAN

EXCHANGE WITH U.S.

NO STEPS have been taken to resolve the deadlock between A.C.T. and 20th Century-Fox on the latter's proposal to bring an American director to this country for the production of "Escape."

George Elvin, general secretary of A.C.T., declares that it was up to

"Oliver Twist" Starts: Casting Details in Full: Monte Carlo in the Studio

Fay Allport to arrange a meeting between representatives of the Motion Picture Association of America and the Union.

The technicians last week put up this argument: there is a deal with B.F.P.A. whereby five producers and five directors can be imported each year—and no more. But this deal does not apply to American companies producing over here and who are not B.F.P.A. members. So A.C.T. wants to set up a new agreement with the U.S. production groups.

Elvin told the KINE. that A.C.T. is not planning an eye-for-an-eye policy. But it wants to see some formulae worked out that will prevent a flood of Hollywood 'executives coming over here without some reasonable reciprocity.

This would seem to be a direct change from the hard-and-fast policy agreed by members at the 1946 annual meeting, which was not rescinded at this year's conference. Meanwhile, A.C.T. is refusing to consider the 20th-Fox case until there is a general agreement for all U.S. units.

Incidentally, A.C.T. will continue its talks with Richard Walsh, president of Hollywood's I.A.T.S.E., when he returns from the Brussels film festival. Walsh, as reported in last week's KINE., wants to persuade the technicians to associate themselves with N.A.T.K.E.'s proposals for an interchange of U.S. and British studio labour.

DICKENS AGAIN BY CINEGUILD

ALTHOUGH it has not yet been decided who is to play the title rôle in "Oliver Twist," producer Ronald Neame has started the filming of this new Cineguild picture at Pinewood, with David Lean directing. The unit, including many of the technicians who made "Great Expectations," is at present filming early sequences.

It will be remembered that the story opens with Oliver's young mother, wearied and exhausted from her wanderings, being suddenly overcome by a heavy storm sweeping across the moor. She takes refuge in a workhouse and almost immediately gives birth to a son. She dies and the boy, given the name of Oliver Twist, begins his life in the workhouse.

The scenes on the country road and surrounding moorland were filmed on a set entirely filling the largest sound stage at Pinewood. Made up from over 5,000 turfs, this interior set was constructed in a little over a week and posed an entirely novel problem for set dresser Claud Mauncey, who, normally concerned with finding furnishings and antiques, was to be seen supervising the making of cart tracks on the wild country road.

CASTING DIFFICULTIES

THE casting of many characters for "Oliver Twist" again illustrates Cineguild's almost "repertory"-like adherence to the choice of artistes who have proved or confirmed their ability in previous Cineguild pictures. Of these, Francis L. Sullivan is perhaps the most consistent. Cast as Mr. Bumble, he is now appearing in his third successive picture for the company. He played Jaggers in "Great Expectations" and has just scored an outstanding success as the prosecuting counsel in "Take My Life."

Robert Newton, who plays the rôle of Bill Sikes in "Oliver Twist," will be remembered in "This Happy Breed," and Kay Walsh, another star in that film, has just been given the part of the ill-fated Nancy. Alec Guinness, who made his first picture for Cineguild as Herbert Pockett in "Great Expectations," is cast as the infamous Fagin. Ivor Barnard, Wemmick in "Great Expectations," is chairman of the Workhouse Board, and Amy Veness — Mrs. Bedwin — appeared in "Blanche Fury" and "This Happy Breed."

Apart from the title rôle, casting for "Oliver Twist" is almost complete. It has not been an easy task for Neame and Lean, as many of the above-mentioned stars and artistes are in constant and urgent demand from other film companies. However, after much compromise and arranging of schedules, they have obtained the services of nearly everyone originally considered for the picture.

PRINTER'S ERROR

I WONDER if it was a Scots printer who improved on the spelling of "cloudy" in the following Cineguild bulletin: "The proverbial Air Ministry forecast of bloudy conditions, therefore, proved somewhat of a headache for producer Anthony Havelock-Allan." Possibly Havelock-Allan found the substituted adjective more expressive than the original.

MONTE CARLO AND CASTING

I AM always fascinated by the ingenuity of art departments, and I found yet another occasion to blink in admiration at the wizardry of the workers and the imagination of the designers when I saw the Monte Carlo set at British National, planned by art director Douglas Daniels for the Associated British picture, "My Brother Jonathan."

It was spacious, decorative and full of vitality, and, peopled by a crowd of extras dressed in the costumes of 1912, it made a welcome change for director Harold French from the somewhat austere settings of Chadshill, the home of the Akkers family, upon which he had been working for some days.

Beatrice Campbell was the featured player in the sequence being shot, and she is a performer who responds readily to the director. I was glad to see her, but sorry to miss Michael Denison, who, says everyone in the studio, is making a fine showing in his exacting rôle as the doctor, flitting almost nonchalantly from youth to maturity as the call-sheet demands.

His Excellency the Belgian Ambassador, Vicomte Obert, and his wife, with Valerie Hobson and director Marc Allegret during a break from shooting in Cineguild's BLANCHE FURY

Warwick Ward, who described progress on the picture as smooth, told me that there have been difficulties nevertheless, for contractual agreements with certain of the featured players have necessitated some rearrangement of the production schedule. There is no doubt that these days casting is extremely difficult, when such an increasing number of players are either under contract to individual producers or have theatre commitments. That is one reason why the Associated British talent-finding committee will be doing an invaluable service to the group.

GAINSBOROUGH STAFF DANCE

I ATTENDED Gainsborough's staff dance at the Hammersmith Town Hall last Saturday. It was a cordial evening, but I think that many of those present must have felt disappointed at the fact that no stars were present.

Unfortunately, it was an unprecedented evening for prearranged personal appearances, and Theo. Cowan, who was until quite recently in the publicity department at Shepherd's Bush and is now in charge of personals for the Rank organisation, turned up to offer apologies to the dance committee. And Theo. was only able to make it because the plane he was to meet at Heathrow was a few hours late owing to bad weather.

Tony Darnborough, newly appointed studio manager at Shepherd's Bush, after doing the same job admirably at Islington, put in an appearance, and took the occasion to chat informally to many of his new colleagues among the technicians and workers. Tony Keys, brother of Paddy Carstairs and production manager on Dave MacDonald's "Snowbound," was there, too, and Bernard Slydel, of Eagle-Lion, was also present.

These Gainsborough dances happen at fairly regular intervals, and they do much to foster that happy family spirit which makes all the difference between a studio working at film pressure and one that is just ticking over.

ODD ITEMS

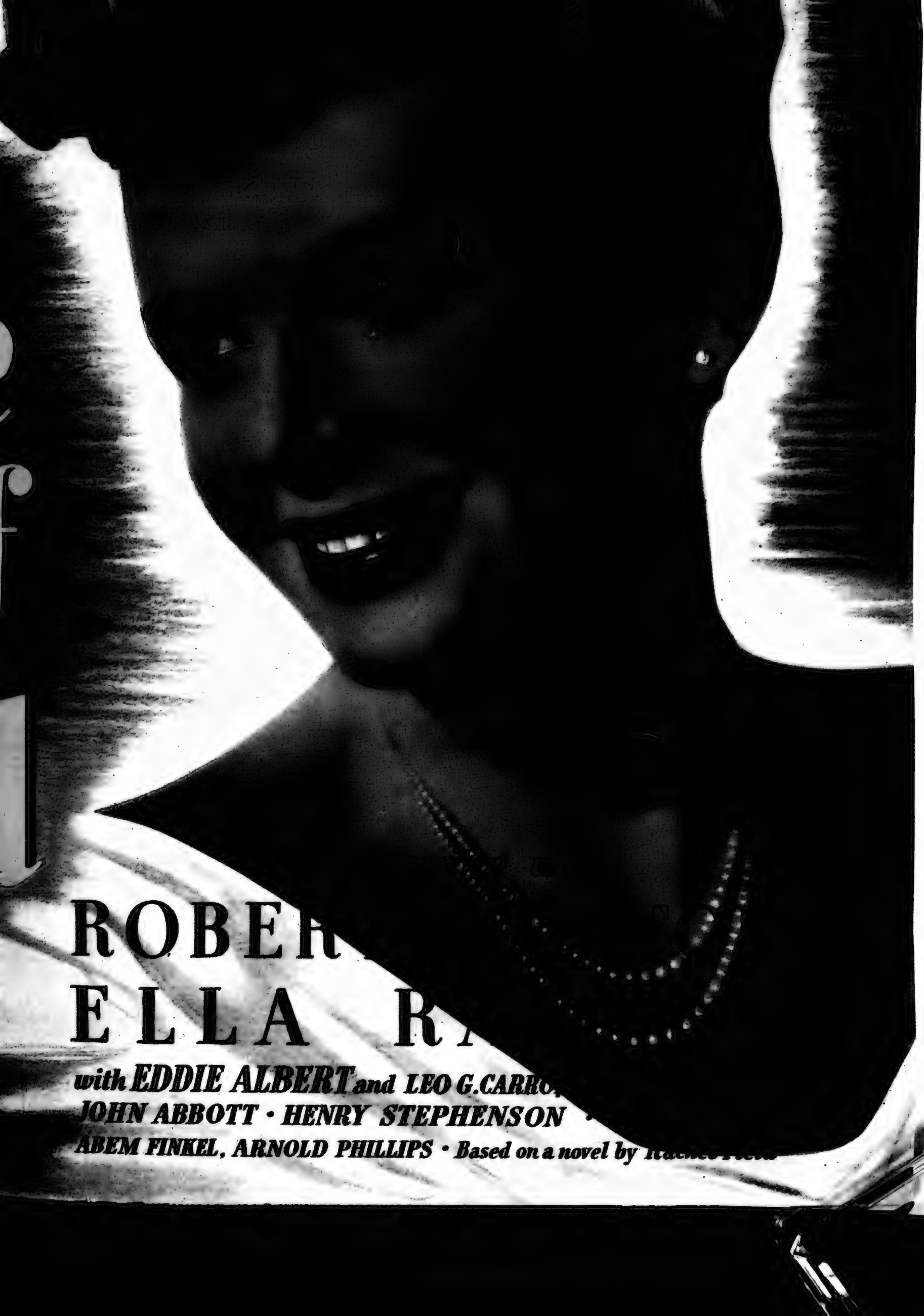
IT HAS now been definitely decided that David Lean will make a screen version of Paul Gallico's "The Show Goose" for Cineguild next Spring. Gabriel Pascal was originally slated to make this picture, but owing to his commitment to make two Bernard Shaw films in the United States, Rank has released him from his contract.

CECIL FORD, who acted as adviser on the Irish locations for "Odd Man Out," was married last Saturday to Sheila Carty. Ford, who is now working on the "Hamlet" production staff, was formerly stage manager of the Abbey, Dublin.

BILLIE BUNTER, the fat boy of the *Magnet* of our schooldays, is to figure in a series of short films to be made by Moore-British. Veteran under-the-desk readers of the adventures of the Greyfriars' schoolboys will look forward to these little pictures with some enthusiasm.

H. E. BATES is not writing the shooting script of "Scott of the Antarctic," as was announced in one of the national papers recently. This well-known author, who was responsible for the screenplay of "The Loves of Joanna Godden," did work on the Scott script in its early stages but was obliged to give it up because he fell ill, and the work could not be delayed. Walter Meade, responsible for the original research on the story, is now collaborating with Ivor Montagu on the script.

LEONARD WALLACE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THE WEEK IN SCOTLAND

Glasgow's Highest for Charities: Lord Provost's Tribute to Trade

SKYE CLERGY THOUGHT "THE BROTHERS" WAS A CARICATURE

ALL branches of the Trade in Glasgow, from employee to director, were represented at a meeting at the City Chambers for the purpose of handing over to the Lord Provost various cheques obtained from recent Kinema Sundays in Glasgow.

George Kemp, chairman of the Scottish branch C.E.A., presented three cheques totalling £8,652, obtained from the recent Sunday shows in aid of the Central War Fund. This was allocated as: £4,326 to the Fund, £3,326 to the Aid to China Fund and £1,000 for the People of Brest Fund.

George Taylor, chairman of the Scottish Cinema Trade Benevolent Fund, handed over a cheque for £3,982, representing one-third of the total drawings of the recent Kinema Sundays, for the Lord Provost's Funds.

The Lord Provost, in acknowledging those cheques, gave some very interesting figures. The cheques he had received to-day, he understood, were record figures. From the inception of Kinema Sundays in 1921 until this year, the magnificent sum of £124,610 had been distributed, of which the Lord Provost's Fund had received £49,400. That was a wonderful achievement, and one of which the kinema Trade could be justly proud. That, however, was not all, for since the inauguration of the Central War Fund in 1940, kinemas had also contributed the magnificent total of £63,357, bringing the Trade's effort for charity to the total of £187,968. He was certain there was no other city, nor any other trade, in the kingdom which could approach this record.

Day's Pay Lost For Film Work

Renfrewshire Education Committee is to deduct a day's pay from teacher members of Greenock Gaelic Choir who went to London to take part in the making of the film, "The Brothers."

The teachers received payment from the film company for their part in the film, but the money was handed over to the choir funds.

The Rev. Colin Macpherson, a native of Skye, where the background for the film was screened, criticised the spending of money on this film which in his view was of no importance so far as educational or even historical values are concerned. He also said that the film was "more or less a caricature of Highland life of 100 years ago."

Greenock Civic Film

Greenock Corporation are considering plans for the production of two documentary films showing the town's rebuilding and development scheme and its suitability and need for new industries. A short film, to cost £500, for local exhibition and a longer one, at £3,000, for national showing are contemplated.

Negotiations are taking place with the Central Office of Information and the Scottish Film Council.

The Soviet Department of the Foreign Office requested a copy of this film which will have its first showing in the Union in the British Embassy in Moscow.

Crieff Change-over

T. L. Moore has been appointed manager of the Ritz, Crieff, in place of J. Dickson, who has received an appointment at Lochgelly, Fife.

Moore Marriott as he appears in THE HILLS OF DONEGAL, the Butcher Empire production scheduled for Trade show shortly

Letter to Editor on Anomalous S.O. Position

"We Have To Pay Dearly for What Others Enjoy Freely"

FIFTEEN years have passed since the Sunday Entertainment Act came on the statute, but it could never have been envisaged that the time would come when Sunday opening of kinemas would be adopted practically throughout the country.

That most discriminating and irksome clause which deals with the amount that should be contributed to charity to ease the consciences of some of those known as "members of the local authority" and who themselves refer to this as "legalised blackmail" would surely not have been there.

When this Bill became law and I was the first to secure the necessary powers to go to the Maidstone Council and claim Sunday opening, I surely could be excused for agreeing to make a substantial weekly contribution to the local authorities without any justified argument.

From 1933 to 1947 conditions have so changed that what was then an exception has now become an established right; in fact, we are now on a par with all those who trade on Sundays, with the difference that we have to pay dearly for what others enjoy freely.

It is open to question whether that clause dealing with the type of films to be shown would have been included, a matter so controversial and so subject to misinterpretation by the powers that be because of the lack of knowledge of the requirements of those by whom they have placed in authority. If films are approved for showing on week-days they are of a standard that they can also be shown on Sundays, with the exception of the viewpoint of a distorted mind.

Powers are also *assumed* when applying this Act which give the narrow-minded and bigoted those which were never intended, and the time is now ripe for the Trade to get together and seriously consider its anomalous position with regard to not being allowed to open freely subject to restrictions which in some cases amount to tyranny.

It has been reiterated times without number that the Sunday charity donation should be entirely withdrawn, and we should be allowed to trade freely as any other business that cares to open on Sunday, yet we read that the London and Home Counties branch are to apply for a reduction of the amount they contribute to charity. Why should they have to pay anything for what surely is their moral, if not, legitimate, right to trade as freely as others?

The Government has again and again recognised the power and influence of the kinema by the repeated calls that were made during the war to spread propaganda. Is it not right that the time has arrived to cash in and use that power to try to eliminate an Act which has now become obsolete to explain to our 30,000,000 patrons per week the unjustness of this Act, and that unless it is repealed we shall close our doors on Sundays and allow the British public, who are the final arbiters, to decide if Sunday opening of kinemas is essential or not?

May I say finally that the kinema industry have had many calls for charity to which they have always responded and will be ready at all future times to respond, but let us do this not as an enactment but voluntarily.

DAN BENJAMIN.
Princes Cinema,
Brighton.

SARONIE SELLS HIS TWO BANGOR HALLS

Paramount Cinemas Take Over

J. R. SARONIE has disposed of the Plaza and City kinemas, Bangor, North Wales, to H. S. Bayliss, of Paramount Cinemas, Bridgnorth, Shropshire. Mr. Saronie will concentrate his attention on his theatre at Prestatyn, La Scala.

A General Council delegate of the North-Western C.E.A., Mr. Saronie started in the kinema Trade in 1898. Amongst his earliest ventures was the running of a series of travelling shows, comprising films and turns. He opened the first permanent kinema in Birkenhead in 1906.

"HENRY V" RETURNING TO WEST END JULY 6

650,000 Dollar Earnings in the States

"Henry V," Laurence Olivier's Technicolor film, is returning to the West End on July 6, when it will succeed the operetta, "The Bird Seller," at the Palace Theatre.

This deal completed between the J. Arthur Rank Organisation, Emile Littler and Tom Arnold follows the public's demand to see the film again after its phenomenal success here and in the United States.

As a result of screenings in the United States more than $650,000 have so far been remitted to Britain. The film ran 47 weeks in two kinemas in New York. Bookings have been restricted to 60 select first-run dates in the principal University and college centres. United Artists, who have distributed the film in America, consider that the film may run there for several years.

ON THE S.O. FRONTS

Antis Win First Round at Birkenhead

BIRKENHEAD.—Town's meeting June 25. In favour, 250; against, 379. S. K. Lewis, A.B.C., and J. B. Robinson, area supervisor, A.B.C., submitted the case for Sunday opening. A petition for a poll is to be lodged and C. Pickett has been appointed organiser.

GUILDFORD.—The Corporation is to submit a draft order.

RAMSEY (HUNTS).—Town's meeting. In favour, 118; against, 176.

DUNSTABLE.—Poll to be held on July 12.

EAST BARNET.—Town's meeting. In favour, 156; against, 164.

HUNSTANTON. — Poll. In favour, 330; against, 134.

YORK. — Town's meeting. In favour, 320; against, 478.

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MANAGEMENT

by THE MANAGER

Stage Shows May be a Good Thing but Beware of the Boomerang

HOWMANLIKE effort to increase business during the lean weeks from June to August is one of those things uppermost in our thoughts just now. That inerate campaigner, Jimmy Forsythe, director public relations, Gaumont-British, writing the circuit's house organ, *News and Views*, es managers to stand up to the challenge the weather.

ublicity, he says, should emphasise the hness within the kinema compared with the t outside, a point which I suggested in my es recently.

urthermore, he advocates the use of the ge to induce more patrons into the kinema.

"In many cases," he says, "holidays will ng extra people to your town, and I don't an only the seaside resorts. Make sure that visit to the local Gaumont is reckoned as t of this holiday. Make sure that you play important part in any special event that is ng run in your town—carnivals, bathing ades, fairs, and so on. This can all be ned to valuable use by means of publicising ur programmes.

"I know there is a question of stage light-. but the showman genius can still find sh ways of putting over the successful hing and beauty contests, summer glamour hion parades and other interesting comitions."

here are Limitations

WITHIN certain limits, I have no doubt that he is right, but I must reiterate my evious suggestion that too much of this sort thing may act as a boomerang, and diences will get to the point when they pect something every night.

Alternatively, it may be that the additional traction is put on so badly that it has a prejudicial effect on the good name of the house. One other word of warning before leaving s subject. I hear of one series of competins where wads of "briefs" are being given ay as prizes. Most of us have seats to spare ring this period, but I think it is a bad ng to let this be known to patrons. They ould be taught to regard kinema seats as a oduct worth every penny charged. If you nt to run competitions, and must consequently give prizes, then, don't cheat yourves; give cash and allow it to be an item the profit and loss account.

Again, the renters might have their own ews about too many free seats being given t, although, generally speaking, they are ry patient about this controversial subject.

cal Control

EAT control is now in full operation in Middlesex. Kinema managers in the unty tell me that patrons there are fully are of their newly acquired rights. Having ffered from repression in the past, they are aking up for lost time by nagging the nagers about their seat ranges.

I was told a classic story about a little girl o examined the seating plan minutely for ne time. An inquisitive attendant finally ked her what she was doing this for and e replied: "I'm just counting the number of shilling rows for mummy so we'll be certain to get in the back row when we go in."

It may be some consolation for managers in the county to know that, after the first flush of savouring their rights, patrons generally settle down and rarely give any more trouble. It is aggravating to realise that restrictions of sale are imposed on kinemas while other businesses get off scot free.

It started a long time back, because of allegations that in certain kinemas prices went up if business was brisk. That may have been so in a few odd situations, but it has never been a general practice during my experience, and there can never have been such a blatant case of overcharging as was experienced by my wife on Saturday at her greengrocers. Patiently waiting in a slow-moving queue, she had just reached the window as the last pound of greens was sold, and, immediately the greengrocer replaced the 1s. 6d. a lb. card on the peas with one for 2s. a lb. It's just one of these things—there is no redress, but there is consolation in the thought that someday the greengrocer may query the seat he is offered in my kinema.

BOUQUET

"The Manager," in the June 19 issue, urged managers to join the S.C.M. or C.M.A., but suggested that complete unity could only be achieved if the two associations settled their differences and amalgamated.

These remarks were endorsed by A. J. Sadler, manager of the Savoy, Brighton, and P.R.O. to the Sussex branch, C.E.A., at last week's executive meeting of the S.C.M.

The said: "'The Manager's Page' in the KINE. last week has done a considerable amount of good. It comes just at the right time."

BUT THIS MANAGER SAYS:

"I Have Had Fair-Play All Along"

IN your issue of June 19, "The Manager" appears to imply that the kinema manager is not showing enough concern for his future unless he joins an association.

Assuming that all managers have brains and that membership of an association is the way to Utopia why is it that the signed forms and the cash do not come rolling in as might be expected? Can the reason be that even before the C.M.A. was ever thought of many managers had not found that employers entirely overlooked their welfare or that conditions of working were not at all bad?

To-day, I am an assistant manager, which should not be construed into meaning that I could not be a manager or will not be a manager again. As such—and particularly during a long recent illness, when I received such treatment from my firm that I had nothing to be concerned about except to get well again—I have had fair play and good conditions of employment all along and am not a bit concerned that this position will alter for the worse—in fact I know it will not so long as I do my part. Nevertheless, I should be interested to hear of an association which has the interests of the Trade mutually at heart and whose councils and committees include a proportion of the various grades of managers—if there is such a body.

FRED ELSTON, Assistant Manager.
The Capitol (A.B.C.), Forest Hill, S.E.23.

Staff Problem

A KINEMA operator is reported to have been found in the girls' staff room of a London kinema at 6 a.m. The only peculiar thing about this event is the time of the day. Finding operators in the girls' staff room is not an unusual occurrence. How to deal with it calls for the judgment of a Solomon. What do we do, fire all the participants and still further deplete our staffs?

I know of several kinemas where there are staff recreation rooms available to both sexes. Perhaps that is the answer. Since the end of the war the problem has been particularly pronounced, because of the return from the Services of employees who have had little opportunity to mix with the other sex. With the films, the dim lights and atmosphere it is not surprising that there is a certain amount of reaction from employees, often of moderate intelligence. The environment into which we introduce them to earn a living is, perhaps, a dangerous factor, but there is also danger in outside social and sporting events. So what can we do about it?

Contact with Patrons

I HAPPENED to be in the pay-box recently at a time when we were full up at all prices except the best seats, and a regular patron asked what we had. He asked, as they invariably do, despite queueing notices, an indicator board, and a doorman monotonously reciting his piece.

He made up his mind to have three of the best seats when he saw me. Now I'm perfectly certain that he would have queued for a cheaper category of seat if I hadn't been around. He stepped up his order rather than let me think he couldn't afford the best I had to sell.

This is, I think, an excellent example of the value of local associations. That is one of the instances where I believe that it brought real money into the pay-box. And that is why I so often preach to managers "Get to know your patrons," and to employers "Don't move your managers too frequently." If managers are given enough time to become known locally and are good managers then they will pick up good-will for your house that no one else can ever obtain for you. To my way of thinking, that is one of the weaknesses of the Managers' Charter. A manager generally has to move to another house to get more money. I haven't heard of any cases where managers have been given more money than the theatre grade carries, although I'm not saying that this has never happened.

SHOWMANSHIP

G. Ray, Bradford, Wins Company of Showmen's £10 Award

THIS month I am awarding the Company of Showmen's prize of £5 to Geoffrey Ray, manager of the Regent, Bradford. In addition, Ray gets the supplementary prize of £5 which is awarded to managers of independent kinemas who succeed in the monthly competition.

Since he was demobilised from the R.A.F. with the rank of flying officer in 1946 and resumed active management, Ray has been a consistent contributor to these columns.

One of the younger school of showmen—he entered the Trade in 1937 as a trainee under the Emery training scheme sponsored by Dennis Walls—Ray believes that exploitation is a prerequisite of successful management. Before the war he quickly made a name for himself as a showman of consequence and it will be remembered that in 1939 he was runner-up for the KINE. Showmanship Shield.

At the Regent—a thousand-seater and second-run house, situated midway between the centre and fringe of Bradford—he is up against formidable competition by way of the more palatial circuit houses concentrated in the centre of the city. His campaigns there, if not always brilliant, have been workmanlike with touches of originality, and he has a flair for making the most of his, sometimes, limited resources.

During June he achieved the distinction of receiving three mentions in the Showmanship pages, the most outstanding of which was that for his campaign for "Night and Day."

*

FROM the showman's point of view the most valuable exploitation angle for a musical is, often, to be found in the film's song numbers. I do not propose to go into the merits or otherwise of song plugging except to say that music publishers expend large amounts of lucre on boosting their wares by this peculiar method of exploitation.

Managers know well enough that catchy songs go a long way in popularising a picture of this type and the music tie-up is part of our stock in trade.

Some interesting statistics have been compiled by Warners concerning the B.B.C. time accorded to the music from the Technicolor musical, "The Time, the Place and the Girl."

In the aggregate, four tunes from the picture—"A Gal in Calico," "Oh, But I Do!," "A Rainy Night in Rio," and "Through a Thousand Dreams"—were played on the air no fewer than 391 times up to June 16. "A Gal in Calico" headed the list with 191 performances.

Orchestras and artistes featuring the numbers have included Geraldo, Carrol Gibbons, Ted Heath, Eric Winstone, Eric Barker, Sidney Lipton, Maurice Winnick, Victor Silvester, Billy Ternent, Peter Yorke, Joe Loss and Vera Lynn. The tunes have been introduced not only in straight dance-music programmes but also in radio variety shows, with the title of the film concerned being given frequent mention.

That must be something of a record. Sheet music sales have been exceptionally high, according to Feldmans, publishers of the numbers in this country.

All this, no doubt, will suggest a main line of attack to managers preparing advance campaigns for the film.

Recruiting Campaign

THE posters being used in the R.A.F. recruiting campaign gave J. G. Glasgow, Rink, Finsbury Park, an idea to secure publicity for "It's a Wonderful Life."

He contacted the Chief Recruiting Officer for London, and at a subsequent conference it was decided to arrange an exhibition of model aircraft and R.A.F. photographs at the Rink.

An Air Ministry publicity officer was called in to arrange the exhibition, and members of the R.A.F. were detailed for duty at the kinema which was suitably decorated with R.A.F. flags and bunting.

The Air Ministry also booked space in the local Press to advertise the exhibition and the recruiting campaign, and supplied posters tieing-up with the film.

The exhibition was officially opened by Coun. Goodwin, who was an ex-bomber pilot and holder of the D.F.C., and the Mayor of Hornsey agreed to act as host.

Glasgow's Strange Women

A. B. PRESTON SWAN concentrated on the woman's angle when handling U.A.'s "Strange Woman" at the Elephant, Shawlands, Glasgow.

One section of the main vestibule was converted into the oddments department of a bargain store with all types of ladies' wearing apparel. An explanation was given by means of two royal size art cards, which read: "Aren't Women Strange? This collection of unclaimed property—all goods valued by women in these present days of shortage—have been allowed to accumulate at the Elephant. Even stranger than these forgetful patrons is screen star Hedy Lamarr as 'The Strange Woman.'"

Manager Preston Swan got more than he expected

A GOOD CAUSE

Here is another example of how a manager can aid a good cause and also secure publicity for his theatre. It was a tie-up arranged by L. W. Pinney, Colchester Playhouse, with the local National Savings movement, for M-G-M's TILL THE CLOUDS ROLL BY

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

J. Draycott-Simpson, Odeon, Southend-on-Sea.

D. Mackrell, Playhouse, Dewsbury.

—he was kept busy handing out odd gloves, etc., claimed by their owners.

Many of the opening night patrons for the screening of "If I'm Lucky" at the Elephant found that they were lucky—manager Preston Swan presented prizes of cosmetics and toilet requisites, donated by a local trader, to the hundredth patron to enter each part of the theatre.

The stunt was well publicised in advance, although the method of distribution was not made known to patrons until the gifts had actually been presented.

They Remembered York

RECALLING that Phyllis Calvert and Michael Rennie—stars of "Root of All Evil"—appeared at the Repertory Theatre, York, in pre-war days, E. F. Johnson made full use of this local association when advertising the film's screening at the St. George's Hall, York.

He made arrangements for the two stars to send him a telegram of greetings to York people. This was "blown up" into a poster 12 ft. by 6 ft. to form a side-of-theatre display.

The same angle—"They remember York"—was taken by the local Press which devoted editorial space to photographs and gossip.

Walton's Plantation House

A FOYER display with particular attraction for children formed the centrepiece of L. W. Flatow's "Song of the South" campaign at the Odeon, Walton-on-Thames.

Set against a watercolour backcloth depicting a night scene of Plantation House were cut-outs of some of the characters in the film—Brer Rabbit, Fox and Bear.

Press Publicity that Pays

IT is not often that managers are fortunate enough to be given a large favourable write-up in the leader columns of their locals. But that is what B. Browne, of the Ritz, Hastings, has pulled off—by inches of it.

Subject is his Minors' Club and the editorial column picks out each of the activities he is fostering among the children.

Two main shop window displays, a large foyer setting, 500 card keys for bookmarks and a big poster campaign were used by Browne to herald "Notorious."

Children Plug Kinema

THREE valuable results—the teaching of road safety to children, goodwill from parents, and a boost for the Grand, Maltby, Rotherham—were secured by Lewis H. Tallantine from a singing contest he organised for his newly started kiddies' matinees.

After the inaugural show, attended by the chairman of the council, a police inspector sent manager Tallantine a record called "Traffic Guard" with a request that it be played to the children at each performance. The words were made into slides for the kiddies to learn and prizes were offered for the best efforts to sing them from the kinema's stage.

Little Man, Big Boost

THE services of a man 4 ft. 1 in. in height were utilised by E. P. Hills, Princess, Peterborough, in a sandwichboard parade for "Mr. Big."

The front board carried the message, "Mr. Small wishes you all good afternoon" and the rear board was worded, "Mr. Big wishes you all good evening at the Princess, to-night."

Time and Place for Everything

THE Church of St. Mary's, a landmark at Bridgwater, is also noted locally for its clock in the tall church steeple, which keeps accurate time—correct, in fact, to a fraction of a second. W. Humphryes, of the Odeon, made use of this fact in a neat and appropriate tie-up for "The Bells of St. Mary's," in which, incidentally, he obtained the blessing of the vicar.

As a result he displayed outside the theatre two posters mounted on oak beaded boards. These were

ed: "To-day and every day the Bells of St. 's at Bridgwater give you the correct time to ead, every hour, with precision, without fail" "To-day, for three days, 'The Bells of St. '' at the Odeon gives you the right time for hours of pleasure."

e Bell Tolls

MODEL of the dome bell seen in "Black Narcissus" was hung from the roof of the n, Warrington, by A. H. Rockett to draw atten- to the film.

ring the week of screening the sound of the tolling from the film's sound track was relayed he outside of the theatre and at the same time kett arranged for someone to toll the model bell.

tie-up was also arranged with Burtons, the rs.

oduction Model

BLIC interest in the presentation of "Black Narcissus" at the Odeon, Bury, was stimulated G. Bernard through the display in the foyer of of the models actually used in the production the film.

he model was a replica of the nun's bedroom, ctively illuminated and mounted on a black velvet- ered dais, with posters giving details of the film.

ernard also arranged tie-ups with local tradesmen. or advance publicity for "The Razor's Edge," nard had a large streamer above the main rance. This carried the design of a razor-blade at either end of the streamer was a large query k with the word "Coming."

n the foyer he had a simple but effective display, inst a black velvet background was the "sign" ch appears on Somerset Maugham's books, the hor's name and the words "Here next week." the centre was the title of the film, built up rely of razor blades, which reflected the light attracted attention towards the display.

similar display was made at a local store.

vic Preview

WHEN showing "This Modern Age—Coal Crisis," John Bee, of the Gaumont, Worcester, knowing t the new Matthew-Moore coal-cutter and loader chine was featured in the film and that it was ented at Worcester, he invited the Mayor, mem- rs of the Press and other civic officials to a private wing of the film.

n addition, he had a large working model of a l mine displayed in the foyer, and during the ek of playdate members of the W.V.S. demon- ated the making of brickettes from coal slack d cement in the foyer.

hildren's Competition

CHILDREN'S essay competition, run in con- junction with the local branch of W. H. Smith d Son, was sponsored by L. McColin, Tower, unceston, for "Black Beauty."

A copy of the book was offered as a prize for the st essay sent in by competitors.

Copies of the book were also displayed on an easel in the crush room, together with a neat display made from renters' cut-outs.

Fashion Tie-up

IN addition to distributing 3,000 handbills announcing the screening of "The Outlaw," L. J. Fleming, Odeon, Andover, and his assistant, D. G. Trotter, arranged a neat window tie-up with a leading fashion store.

In the centre of the window was a large picture frame carrying a cut-out portrait of Jane Russell, together with stills from the film and details of the presentation date. On either side were stills of Jane Russell in different sports attire tying up with the fashions on show.

Food for Thought

AN unusual form of exploitation was employed by G. W. Hurt, Odeon, Temple Fortune, as advance publicity for "Black Narcissus."

Systematic telephone calls informed local residents of the good fare available in the café lounge and invited them to enjoy the *pièce de résistance* of "Black Narcissus."

The local W. H. Smith booksellers displayed the novel with a poster giving details of playdate and screening time.

"Harbour" Visit

THE commencement of the holiday season and the spell of fine weather suggested to Norman Scott-Buccleuch, Regent Cinema, Norwich, a method of publicising "Temptation Harbour."

Posters were prepared and placed in the display windows at Cook's. These announced that although Cook's could arrange a visit to any harbour in the world it was the privilege of the Regent to present "Temptation Harbour" to all interested citizens.

To introduce the opening of a Minors' Club, Mr. Scott-Buccleuch has converted the fishpond at the rear of the spacious foyer into a Nature corner with painted backcloths representing typical country scenes, with a small lily pond and flowers in bloom in the foreground.

Key to Success

A NOVELTY foyer stunt was one of the highlights of a very comprehensive campaign planned by Walter Hinks, Seamore Cinema, Maryhill, Glasgow, for "13, Rue Madeleine."

A door fitted with a Yale lock was set up in the foyer adjacent to the pay-box, and alongside this was a keyboard containing more than a hundred keys, a few of which fitted the lock. Patrons were invited to try their luck in selecting the right key, one chance only being given to each. The prize was a free ticket

Tickets were also awarded in another competition in which ex-Service personnel were invited to describe the most sinister address they had visited whilst abroad. Those who had not been in the Services

RKO-Radio's "Uncle Remus" visited the Middlesbrough Speedway as part of the campaign for SONG OF THE SOUTH

Hat fashions inspired this neat tie-up display negotiated by T. B. Wilkins, Corona, Liverpool, for THE STRANGE WOMAN (U.A.)

The "Black Narcissus" material, marketed by Grafton Fabrics, was used as a medium for this gown shop tie-up. It was part of the campaign conducted by C. Frith, Odeon-Astoria, Streatham, for the G.F.D. film during the local shopping week celebrations

This display, though simple in outline, has strong eye-catching qualities and emphasises the star appeal. It was arranged by A. M. Burton, St. George's Hall, Bradford, in the window of the local National Savings office, for ODD MAN OUT (G.F.D)

MUSIC

Manchester Organists Try Out Renovated Wurlitzer

AN interesting but unofficial ceremony took place at the Odeon, Manchester, on June 16, when Charles Saxby, Stan Tudor, Bill Whittle, Alf Willis and Tom Burgess got together to try out the recently renovated Wurlitzer.

Bill tried it first by playing some Crawford arrangements he had worked out and Stan Tudor included the "Marriage of Figaro" in his demonstration. Charles concluded the affair with a short recital of novelty items.

All were delighted with the instrument and its latest addition—an English horn, which must make this one of the largest, if not the largest model of the Wurlitzer unit organ in this country.

Alf Willis, who is in charge of the renovations, was warmly congratulated by those present on the wonderful job he had done. Needless to say, Charles Saxby, the resident organist, is highly delighted with it and undoubtedly he will exploit the instrument to the fullest.

Another spasm of local amateur talent competitions has descended upon us, which, of course, means lots of hard work for the various organists concerned. I often wonder if these contests are of value to the kinema. Surely a new angle of approach could be devised that would bring credit to the sponsors.

It has occurred to me that there are possibilities in this form of entertainment which have, so far as I can recall, been overlooked.

Here is one suggestion that might be employed to good effect. The idea is for the kinema management to present for a certain period a scene from a musical comedy, opera, or even an original play in which local amateurs would take part, rather on the lines of an audition, and with the audiences selecting those most suitable for the parts. I would suggest that the finalists are awarded a reasonable sum when the final production is presented.

Major Wright, back from his holiday trip to Ilfracombe, informs me that Bernsteins have given an order for the overhaul of eight more of the Granada organ installations. This is good news.

Reginald Foort is to give the address at the next meeting of the A.T.O. His subject, "As Others See Us," should prove very interesting, for travelling the country as he has been doing for some years, he is in a position to speak authoritatively on public reaction. A good attendance is expected.

Roland Tims has just completed nine years as resident at the Capitol in Edinburgh, during which he has given over 400 different interludes.

Will Corzier, resident of the Odeon, Newcastle, is being featured as guest artist for a month at the Odeon, South Shields.

JACK COURTNAY

SHOWMANSHIP—continued

were invited to describe the strangest incident in their lives.

Apart from these, Hinks conducted a teaser campaign three weeks in advance of playdate and had a public address van touring schools and factories. Two thousand copies of an imitation company prospectus, headed "20th Century-Fox Entertainments Unlimited, subsidiary of Seamore Cinema, Ltd.," were distributed, two hundred of these being displayed in various shop windows.

Displayed above the pay-box was an illuminated display consisting of a cut-out crown with the words "Crowning Success, 13, Rue Madeleine." The coloured lamps used were connected to a flasher circuit. This display was later transferred to a shop window, but was not then illuminated.

In the auditorium Hinks mounted a 40-in. square piece of compo board as a surround to the clock. This carried the message: "Time is drawing near to see '13, Rue Madeleine.'"

A series of shop window displays was also arranged.

Prestwich's "Favourite Brunette"

A "MY Favourite Brunette" competition was organised by H. Saunders, Odeon, Prestwich, in conjunction with the local Press for the Paramount film.

The competition was further publicised by throwaway cards inviting brunettes to send their photographs to the theatre.

The photographs were displayed in the foyer with an appeal to patrons to choose their "Favourite Brunette." Prizes were donated by a dressmaker and two ladies' hairdressers, each of which gave window displays tieing up with the film

Another "Brunette" Contest

E. BROMLEY, Odeon, Oldham, also staged a "Favourite Brunette" competition. Representatives from the local Press, Odeon Theatres and Paramount Pictures acted as judges, and the winner received a free pass to the theatre, valid for six months

Streatham Celebrations

STREATHAM'S Jubilee Queen competition, part of the local Shopping Week celebrations, was held on the stage of the Odeon Astoria, and the event enabled C. Frith to secure fine publicity for "Black Narcissus."

Semi-finals were held during the week of screening and the crowning ceremony on the Friday was performed by Dermot Walsh. Prizes were donated by local traders, and one fashion house tied-in with the "Black Narcissus" gowns featured by Grafton Fabrics, and staged a mannequin parade with the models who toured America on behalf of the B.I.F. This firm devoted a window display to the tie-up and co-operated in a foyer display. A number of other traders also gave window space to coloured portraits of stars as they appeared in the film.

Frith was assisted throughout the campaign by Miss E. Eslick, house manager, and A. E. Slatter, assistant manager.

Search for "Odd Man Out"

A "MYSTERY Man" hunt was organised by W. G. Thomas, Odeon, Port Talbot, in connection with the screening of "Odd Man Out."

Throughout the week before playdate the public were invited to trace the local "Odd Man Out," who was described as tall, fair and slim, and people finding their quarry were suitably rewarded.

In addition, Thomas invited the local members of the Press and prominent townspeople to attend the opening performance.

A special display was made in the foyer for the presentation, consisting of large cut-out letters of the title, suspended from the ceiling by almost invisible wire, which created the impression that they were not supported.

Boosting Holidays

REYNOLDS ROBERTS, of the Ritz, Tunstall, thought of a clever tie-up for "Great Expectations." Displayed in his foyer was a fine array of flowers and plants against a background of a large photograph of the seaside town of Hastings. In the foreground was a model of an old Cinque port street and on either side of the display were cards drawing attention to the film with the wording: "Your Great Expectations can be realised by booking your holiday at glorious Hastings." The centre of the card carried a coloured print of Valerie Hobson, whilst the other side was balanced with the wording "'Great Expectation' is on my Must Go List."

"Turners" at Glasgow

IN connection with the presentation of Granada National's "Turners of Prospect Row" at Green's Playhouse and the Bedford, Glasgow, Maurice J. Wilson, in conjunction with the Greens, has sponsored an intensive exploitation campaign for the picture.

This takes the form of additional newspaper advertising (embracing all the principal Scottish nationals), poster sites in key spots all over the city and personal appearances by Maureen Glynne.

The star visited two of Glasgow's biggest dog tracks, where she made presentations to winning owners, and led the night's most important dogs round the stadiums in both cases. She also made personals at the Bedford, and at Green's Ballroom.

Several thousand photo-card throwaways were distributed at the dog tracks and at Green's Ballroom during the week prior to the concurrent screening.

Following her Glasgow appearances, Miss Glynne went on to Edinburgh to prepare for the campaign that will precede the showing of "The Turners" at the Caley Cinema.

"Uncle Remus" on Tour

THE biggest exploitation stunt during the tour of the United Kingdom by RKO-Radio's "Uncle Remus" for "Song of the South" was accomplished in the Newcastle area.

Rick Beresford, RKO's area publicity representative, tied-in with the Middlesbrough Speedway authorities. A special race on the programme was called "The Uncle Remus Stakes," and the prize competed for by the home riders, was a season ticket for the Gaumont Theatre, Middlesbrough.

Uncle Remus met the riders in the pits after the race, and the winner, Billy "Airborne" Wilson, gave him a pillion ride round the track. The coloured entertainer also gave a 15-minute performance from the centre of the ground. The official announcer followed with a three-minute boost for the film, giving full details of its local showings. The stunt was front-page news in the local Press.

Music is the Thing

USE of slides and gramophone records helped T. S. Aldworth, Regal, Bracknell, to put over the Warner musical, "Night and Day."

The week before playing, slides were shown linking up with records, played over the non-sync. of the songs in the film. The slides read: "This is one of the songs you will hear in 'Night and Day'—marvellous Technicolor—coming to this theatre next week."

In addition, Aldworth arranged a tie-up with Ovaltine in four local food shops, and a similar display was erected in the foyer consisting of rentex posters and Ovaltine showcards.

For extra outside publicity, 2,000 handbills addressed to patrons in a personal vein, were distributed.

Other Credits

T. B. Wilkins, Corona, Liverpool ("The Root of All Evil"); E. V. Walls, Clifton, Birmingham ("The Outlaw"); H. W. Dixon, Odeon, Peckham ("Dear Murderer"); E. P. Hills, Princess, Northants ("Temptation"); L. A. Keene, Odeon, Hitchin, Wycombe ("Black Narcissus"); C. H. Cox, Princess, Blackpool ("Nobody Lives Forever"); J. L. Cull, Odeon, Cheetham Hill, Manchester ("Odd Man Out").

The Showman

BOOKSHOP DISPLAY

Close-up of one of a series of West End displays arranged by 20th Century-Fox exploiteers for THE GHOST OF MRS. MUIR. It is a book shop tie-up and provides an example to managers of how an effective display can be made with economy in the use of materials

TECHNICAL

Government Defers Issue of Licences for Summer Stocking of Solid Fuel

THE Minister of Fuel and Power has decided to defer the issue of licences for the mmer stocking of solid fuel to n-domestic premises, which, of urse, includes kinemas, until the neral supply position becomes rified.

This decision, following closely on the Minister's ban on the rther conversion of existing lid-fuel heating plant to oil, will a bitter disappointment to exbitors who had hoped to obtain reserve sufficient to see them rough the winter.

Although the Minister has omised to review the position at later date, it seems unlikely that ocking supplies will be made ailable before October.

HERE is the text of a letter from the Minister received by Leslie nopp, technical adviser to the E.A.:—

". . . that it is considered at esent to be a little too early folwing the difficulties experienced ring the winter to assess what pplies will be available for disbution to non-domestic premises is summer.

"In the circumstances, Local hel Overseers have instructions defer the issue of summer stockg licences to non-domestic emises (including kinemas) for e time being until the general sition can be satisfactorily reewed.

"Applications for stocking ences on behalf of kinemas may erefore be renewed at a later te since it is hoped it may be ssible to allow a limited amount summer stocking before the end October, but it is regretted that guarantee can be given at this age as to what supplies will be ailable for this purpose."

THE fuel situation, then, is still critical. In some quarters it is lieved to be more serious now an during the February crisis.

Coal output figures, despite a mporary improvement following e introduction of the five-day eek for miners, are still short of e Government's target and recent sputes in the coalfields have used further setbacks. Now the U.C. are urging the Government take strong action in the staggerg of factory hours and the introction of night shifts to spread e industrial load more evenly. hether this will effect supplies to n-domestic premises is probmatical.

In the meantime the situation is ing closely watched by Leslie nopp and, I understand, he will ess exhibitors' claims for licences ain at the end of July.

LONDON'S projectionists have the opportunity for a getgether at the Odeon, Marble Arch, ext Sunday morning.

OBSERVATION WINDOW

The occasion is a "Technical Brains Trust and Quiz," organised by the Projectionists' and Engineers' Section of the N.A.T.K.E. in association with Cyril Crowhurst, chief sound engineer of D. and P. Studios, for the edification of members in film production technique.

F. H. Woods, London and Home Counties representative of the Union, tells me that Jack Smith, N.A.T.K.E. president, is travelling to Town to act as M.C.

A film star from the Rank Organisation will act as question master, and the members of the trust, apart from Cyril Crowhurst, are David Lean, Ronald Neame, Allan Jaggs, film editor, W. Harcourt, managing director Denham Labs, Muir Mathieson, musical director, Sid Howell, process projection, and J. Bridgland, projection department.

WELL, it should be an interesting morning and, if I am not mistaken, there is likely to be some lively discussion on that very touchy subject—mutilation. It will be remembered that Lean was involved in the B.B.C. "Picture Parade" fracas which caused a lot of heartburning in various quarters not so long ago.

Seriously though, I think meetings of this kind are all to the benefit of the business. The more we get to know about each others' jobs the easier it will be to understand each others' problems.

Admission will be by membership card only, and wives of members are invited to attend. Doors open at 10.30 a.m. and members are requested to be in their seats by 10.55 a.m.

Incidentally, the ordinary branch meeting of the section will not be held this month.

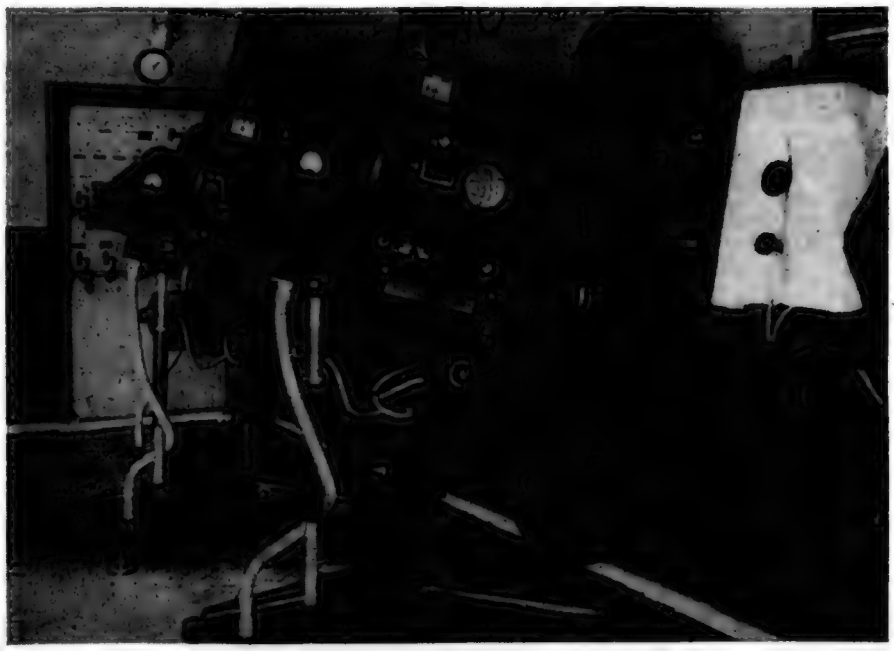
FROM apprentice to director of the company. That is the proud record of H. G. Hagon, director of Taylor, Taylor and Hobson, who is retiring from the business after 52 years' service with the Leicester firm.

Born in Northampton, Mr. Hagon was apprenticed to the firm as an optical-glass worker at the age of 15 years.

The conclusion of his apprenticeship was followed by his being placed in charge of the testing department, and later by his appointment as superintendent of the optical department—a position he held for many years.

Mr. Hagon's main work for the firm was during the period when it was his task to extend the development of the range of products and types of lenses.

W. G. ALTRIA



View of the Odeon, Morecambe, projection-room, showing B.T-H., projectors and sound equipment, photographed by chief projectionist J. Hirst. It was taken with a quarter-plate camera with f6.3 lens set at f32. Shadows were largely eliminated by carrying a portable Photoflood across the room to light ceiling, walls, floor and projectors while the plate was exposed. A Kodak Super Panchro plate was used and developed in Kodinol

POOL CARBONS

RCA SOUND SYSTEM

ROSCOMMON, LIVERPOOL

Reopening July 14

STEADY progress is being made with the repairs and alterations to the Roscommon, Liverpool, which is expected to be reopened on July 14.

The Roscommon suffered bomb damage in 1941 and has been closed ever since. Twelve months ago it was purchased from A. E. Radam by Duncan Entertainments, of which the directors are H. J. Duncan, H. James Duncan and R. L. Weller (proprietor Woolton P.H., Liverpool).

Apart from repairs to the roof and ceiling, the entrance lobby is being altered and a new paybox erected. The proscenium and the exit are being brought forward to permit the erection of a stage about 7 ft. 6 in. deep and 25 ft. wide. New stage draperies will be fitted and all the seating renovated. The Roscommon, a 500-seater, was originally opened as a place of entertainment in 1892, and became a kinema in 1910.

Kalee projectors and Walturdaw sound equipment are being installed.

More Transactions by Rowland Sales

The lease of the Ace, Leatherhead, has been sold to Sam Wilkins, of Carlisle, by J. Rowland Sales, cinema and theatre estate agents.

This firm has also just completed a number of valuations, including Classic, Hammersmith, and the Parade, Margate, for Capitol and Provincial News Theatres, Ltd., and also the Princess, Kirkdale, Liverpool, for the owners.

The lease of the Theatre, Tonbridge, Kent, has also been sold to Vincent Theatre Corporation.

Two other recent valuations made by this firm were the Olympia, Darwen, and the Windsor, Bolton, for the National Provincial Bank.

Westhoughton Renovations

Extensive renovating and modernising work, which has been going on at the Palace, Westhoughton, Lancs, for the past few months, is now complete. The kinema is expected to open shortly.

J

WALTURDAW
CINEMA SUPPLY CO. LTD.
46 GERRARD ST. W.1. Gerrard 1067.

Film Trade Show Offers for June, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Alias Mr. Twilight	Columbia	68 min.	A	6,200 ft.	Michael Duane, Trudy Marshall, Lloyd Corrigan	Good general second (C)	June 5, 1947	July 7, 1947
*Black Memory	Ambassadors	73 min.	A	6,738 ft.	Michael Medwin, Michael Atkinson, Jane Arden.	Reliable general programmer (NC)	June 12, 1947	Not Fixed
Blind Spot	Columbia	73 min.	A	6,612 ft.	Chester Morris, Constance Dowling, Steven Geray	Good general programmer (NC)	June 19, 1947	Not Fixed
Boule de Suif	G.C.T.	110 min.	A	9,000 ft.	Micheline Presle, Louis Salou	Excellent booking for advanced halls (NC)	June 5, 1947	Not Fixed
Bulldog Drummond at Bay.	Columbia	70 min.	A	6,375 ft.	Ron Randall, Anita Louise, Terry Kilburn	Title booking for the uncritical (CC)	June 26, 1947	Not Fixed
*Bush Christmas	G.F.D.	78 min.	U	6,906 ft.	Chips Rafferty, John Fernside, Stan Holshurst	First-rate for juvenile audiences (CC)	June 12, 1947	July 28, 1947
Calendar Girl	British Lion	86 min.	U	7,936 ft.	Jane Frazee, William Marshall, James Ellison	Acceptable but protracted programmer (C)	June 19, 1947	Not Fixed
Child of Divorce	RKO-Radio	60 min.	U	5,584 ft.	Sharyn Moffett, Regis Toomey, Madge Meredith	Good general second (C)	June 19, 1947	Not Fixed
Dear Ruth	Paramount	95 min.	A	8,625 ft.	William Holden, Joan Caulfield, Mona Freeman	Capital light booking (CC)	June 26, 1947	Not Fixed
*Death in High Heels	Exclusive	47 min.	A	4,300 ft.	Don Stannard, Veronica Rose, Pat Laffan	Handy British crime featurette (C)	June 5, 1947	July 28, 1947
Death Rides the Range	A.B.F.D.	59 min.	U	5,317 ft.	Ken Maynard, Ralph Peters, Fay McKenzie	Adequate Western for the unsophisticated (CC)	June 19, 1947	Not Fixed
Down Cuba Way	G.F.D.	61 min.	A	5,506 ft.	Desi Arnaz and His Orchestra, Joan Fulton	Sub-standard second (CC)	June 26, 1947	July 7, 1947
†Dual Alibi	Pathe	82 min.	A	7,357 ft.	Herbert Lom, Phyllis Dixey, Terence de Marney	Very good British double bill (NC)	June 5, 1947	June 30, 1947
End of the Rainbow	British Lion	90 min.	A	8,196 ft.	Nelson Eddy, Ilona Massey, Joseph Schildkraut	Good average light booking (C)	June 26, 1947	Not Fixed
Fabulous Dorseys, The	United Artists	86 min.	U	7,897 ft.	Tommy Dorsey, Jimmy Dorsey, Janet Blair	Hokum mainly for teenagers (CC)	June 5, 1947	Not Fixed
For the Love of Rusty	Columbia	68 min.	U	6,197 ft.	Ted Donaldson, Tom Powers, Ann Doran	Boys' Club second (CC)	June 19, 1947	Not Fixed
*Frieda	G.F.D.	98 min.	A	8,853 ft.	Mai Zetterling, David Farrar, Glynis Johns	Commendable British booking (C)	June 26, 1947	July 28, 1947
Fun on a Week-End	United Artists	92 min.	A	8,410 ft.	Eddie Bracken, Priscilla Lane	Very, very moderate light booking (CC)	June 12, 1947	June 30, 1947
Gambling Hell	Renown	79 min.	A	7,200 ft.	Eric von Stroheim, Mireille Balin, Sessue Hayakawa	Novelty booking mainly for secondary halls (NC)	June 5, 1947	Not Fixed
High Stakes	Columbia	50 min.	U	4,556 ft.	Charles Starrett, Smiley Burnette, Doris Houck	Moderate second (CC)	June 5, 1947	July 7, 1947
Home in Oklahoma	British Lion	71 min.	U	6,517 ft.	Roy Rogers, Gabby Hayes, Dale Evans	Attractive horse opera (CC)	June 19, 1947	Not Fixed
Idea Girl	G.F.D.	60 min.	U	5,432 ft.	Jess Barker, Julie Bishop, Alan Mowbray	Poor (CC)	June 12, 1947	June 23, 1947
King of the Wild	Columbia	79 min.	U	7,147 ft.	Preston Foster, Gail Patrick, Bill Sheffield	Boys' Club second (CC)	June 5, 1947	July 21, 1947
La Loi du Nord	Film Traders	100 min.	A	9,000 ft.	Michele Morgan, Charles Vanel	Very good melodrama (NC)	June 12, 1947	Not Fixed
*Loves of Joanna Godden, The	G.F.D.	91 min.	A	8,019 ft.	Googie Withers, John McCallum, Jean Kent	Average British programmer (C)	June 12, 1947	July 14, 1947
Magnificent Rogue, The	British Lion	73 min.	A	6,701 ft.	Lynne Roberts, Warren Douglas, Gerald Mohr	Good light booking (C)	June 26, 1947	Not Fixed
*Man About the House, A	British Lion	98 min.	A	8,943 ft.	Margaret Johnston, Dulcie Gray, Kieron Moore	Outstanding British offering (NC)	June 12, 1947	Not Fixed
Millie's Daughter	Columbia	70 min.	A	6,277 ft.	Gladys George, Gay Nelson	Good general support (C)	June 19, 1947	Not Fixed
Monte Cristo's Revenge	Columbia	91 min.	A	8,184 ft.	Louis Hayward, Barbara Britton, George Macready	Good title booking for the masses, family and sticks (CC)	June 5, 1947	Not Fixed
Moss Rose	20th Century-Fox	82 min.	A	7,344 ft.	Peggy Cummins, Victor Mature, Ethel Barrymore	Capital thriller (NC)	June 19, 1947	Sept. 29, 1947
On Boot Hill	Columbia	51 min.	U	4,596 ft.	Charles Starrett, Smiley Burnette, Adele Roberts	Acceptable small-hall and kids' club second (CC)	June 12, 1947	Aug. 4, 1947
†Out California Way	British Lion	67 min.	U	6,064 ft.	Monte Hale, Adrian Booth, Bobby Blake	Agreeable family and industrial-hall fare (CC)	June 26, 1947	Not Fixed
*Paddy's Milestone	Exclusive	35 min.	U	3,026 ft.	Commentary by Peter Watson	Passable British fill-up (CC)	June 5, 1947	July 14, 1947
Phantom Rancher	A.B.F.D.	64 min.	U	5,616 ft.	Ken Maynard, Dorothy Short, Harry Harvey	Moderate second feature fill-up (CC)	June 19, 1947	Not Fixed
Rich, Full Life, The	M-G-M	98 min.	U	8,835 ft.	Elizabeth Taylor, George Murphy, Mary Astor	Good tear-jerker (CC)	June 26, 1947	Not Fixed
Riders of the West	New Realm	59 min.	U	5,325 ft.	Buck Jones, Tim McCoy,	Acceptable horse opera for smaller halls (CC)	June 12, 1947	Not Fixed
*Southern Cross	Columbia	95 min.	U	8,630 ft.	Ron Randell, Muriel Steinbeck, John Tate	Capital general		
*They Made Me a Fugitive	Warner	104 min.	A	9,360 ft.	Sally Gray, Trevor Howard, Griffith Jones	Capital thriller (C)	June 26, 1947	Aug. 18, 1947
Time Out of Mind	G.F.D.	87 min.	A	7,947 ft.	Phyllis Calvert, Robert Hutton, Ella Raines	Average programme (CC)	June 26, 1947	Sept. 15, 1947
Trail Street	RKO-Radio	84 min.	U	7,586 ft.	Randolph Scott, Anne Jeffreys, Robert Ryan	Capital Western (CC)	June 12, 1947	Dec. 15, 1947
						Light booking mainly for family and industrial	June 12, 1947	June 8, 1947

*Southern Cross ...	...	Columbia	... 95 min.	U		John Tate			
*They Made Me a Fugitive		Warner	... 104 min.	A	9,360 ft.	Sally Gray, Trevor Howard, Griffith Jones	Capital thriller (C)	June 26, 1947	Aug. 18, 1947
Time Out of Mind	...	G.F.D.	... 87 min.	A	7,947 ft.	Phyllis Calvert, Robert Hutton, Ella Raines	Average programme (CC)	June 26, 1947	Sept. 15, 1947
Trail Street	... ...	RKO-Radio	... 84 min.	U	7,586 ft.	Randolph Scott, Anne Jeffreys, Robert Ryan	Capital Western (CC)	June 12, 1947	Dec. 15, 1947
Two Men and a Girl	...	RKO-Radio	... 73 min.	U	6,647 ft.	Shirley Temple, Franchot Tone, Guy Madison	Light booking mainly for family and industrial audience (CC)	June 12, 1947	June 8, 1947
*Upturned Glass, The		G.F.D....	... 86 min.	A	7,770 ft.	James Mason, Rosamund John, Pamela Kellino	Obvious general money-spinner (NC)...	June 19, 1947	Aug. 4, 1947
Web of Danger	...	British Lion	... 58 min.	U	5,241 ft.	Adele Mara, Bill Kennedy, Damian O'Flynn	Reliable second (CC)	June 26, 1947	Not fixed
Winter Wonderland	...	British Lion	... 70 min.	A	6,431 ft.	Lynne Roberts, Charles Drake, Roman Bohnen	Very moderate second (CC)	June 26, 1947	Not fixed

REISSUES

*Halfway House, The	A.B.F.D.	... 95 min.	A	8,581 ft.	Francoise Rosay, Mervyn Johns, Glynis Johns	Safe reissue for the family (C)...	June 19, 1947	Not fixed
I Take this Oath	... Renown	... 66 min.	A	5,952 ft.	Gordon Jones, Joyce Compton, Craig Reynolds	Second feature for the majority (C)	June 5, 1947	Not fixed
*Said O'Reilly to McNab	International	... 82 min.	U	7,634 ft.	Will Fyffe, Will Mahoney, Ellis Drake	Attractive support for family halls (CC)	June 26, 1947	Aug. 14, 1947
*Sanders of the River	British Lion	... 97 min.	U	8,857 ft.	Leslie Banks, Paul Robeson, Nina Mae McKinney	Popular entertainment for all (CC)	June 19, 1947	Not fixed
So Ends Our Night	... International	... 120 min.	A	10,999 ft.	Fredric March, Margaret Sullavan, Glenn Ford	Good revival for the majority (NC)	June 26, 1947	Immediate
Something to Sing About	International	... 91 min.	U	8,287 ft.	James Cagney, Evelyn Daw, William Frawley	Light family entertainment (CC)	June 12, 1947	Immediate
*Southern Love ...	... New Realm	... 52 min.	U	4,652 ft.	Betty Blythe, Warwick Ward	Crude novelty booking	June 12, 1947	Not fixed
South of Pago Pago	... A.B.F.D.	... 100 min.	A	9,068 ft.	Victor McLaglen, Jon Hall, Frances Farmer	Useful revival for majority of halls (NC)	June 12, 1947	Not fixed
When's Your Birthday?	Renown	... 73 min.	U	6,700 ft.	Joe E. Brown, Marian Marsh, Edgar Kennedy	Good comedy for all classes (CC)	June 5, 1947	Not fixed
*Woman Alone, A	... A.B.F.D.	... 78 min.	A	7,094 ft.	Anna Sten, Henry Wilcoxon, John Garrick	Moderate second (NC)	June 12, 1947	Not fixed

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* A British Picture. † In Colour.

What's Released in July, 1947

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
JULY 7	Alias Mr. Twilight	Columbia	F. 10346	68	A	6,200	Michael Duane, Lloyd Corrigan	June 5, 1947
"	Below the Deadline	Pathe	F. 10119	65	A	5,879	Warren Douglas, Ramsay Ames	Mar. 27, 1947
"	*Brothers, The...	G.F.D.	Br./Tr.10304	98	A	8,193	Patricia Roc, Will Fyffe	May 15, 1947
"	High Stakes	Columbia	F. 10372	50	U	4,556	Charles Starrett, Smiley Burnette	June 5, 1947
"	Humoresque	Warner	F. 10101	123	A	11,199	Joan Crawford, John Garfield	April 17, 1947
"	Jewels of Brandenburg	20th Century-Fox ...	F. 10268	63	A	5,813	Richard Travis, Micheleine Cheirel	May 15, 1947
"	*Perchance to Sail	Exclusive	Br./E. 10110	35	U	3,150	Commentary by J. Blake Dalrymple	Jan. 23, 1947
"	Wild Harvest	Paramount	F. 10197	93	A	8,360	Alan Ladd, Dorothy Lamour	April 24, 1947
JULY 14	Blaze of Noon	Paramount	F. 10146	92	A	8,272	William Holden, Sonny Tufts	April 10, 1947
"	Cigarette Girl	Columbia	F. 10321	67	A	6,063	Leslie Brooks, Jimmy Lloyd	May 22, 1947
"	Decoy	Pathe	F. 10117	75	A	6,817	Jean Gillie, Edward Norris	Mar. 27, 1947
"	†Homestretch, The	20th Century-Fox ...	F. 10253	97	A	8,700	Cornel Wilde, Maureen O'Hara	May 8. 1947
"	Jungle Flight	Paramount	F. 10343	68	A	6,085	Robert Lowery, Ann Savage	May 22, 1947
"	*Loves of Joanna Godden, The ...	G.F.D.	——	91	A	8,254	Googie Withers, Jean Kent	June 12, 1947
"	*Paddy's Milestone	Exclusive	Br./E. 10368	35	U	3,026	Commentary by Peter Watson	June 5, 1947
"	Teheran	G.F.D.	F. 10055	86	U	7,710	Derek Farr, Marta Labarr	Mar. 6, 1947
JULY 21	Blackie and the Law	Columbia	F. 9921	68	A	6,294	Chester Morris, Trudy Marshall	Jan. 23, 1947
"	†Carnival in Costa Rica	20th Century-Fox ...	F. 10179	97	A	8,670	Dick Haymes, Vera Ellen	April 24, 1947
"	Danger Street...	Paramount	F. 10176	66	A	5,979	Jane Withers, Robert Lowery	April 24, 1947
"	Ghost of Berkeley Square... ...	Pathe	——	—	—	——	Robert Morley, Felix Aylmer	——
"	†Song of Scheherazade	G.F.D.	F. 10245	106	A	9,523	Yvonne De Carlo, Brian Donlevy	May 1, 1947
"	Spook Busters	Pathe	F. 10116	67	A	6,143	Bowery Boys, Leo Gorcey	Mar. 27, 1947
"	Born to Speed	Pathe	F. 10290	59	U	5,369	Johnny Sands, Terry Austin	May 15, 1947
JULY 28	*Death in High Heels	Exclusive	Br./E. 10417	47	A	4,300	Don Stannard, Bill Hodge	June 5, 1947
"	Fame is the Spur	G.F.D.	——	—	—	——	Michael Redgrave Rosamund John	——
"	Stallion Road	Warner	F. 10103	95	A	8,704	Ronald Reagan, Alexis Smith	April 17, 1947
"	Tarzan and the Huntress	RKO-Radio	F. 10318	73	U	6,514	Johnny Weissmuller, Brenda Joyce	May 22, 1947
"	Under Nevada Skies	British Lion	F. 10063	69	U	6,210	Roy Rogers, Dale Evans	Mar. 6, 1947

REISSUES

JULY 7	It Happened Tomorrow	Renown	F. 7466	85	A	7,666	Linda Darnell, Dick Powell	July 20, 1944
JULY 14	*Convict 99	G.F.D.	Br./R. 313	87	A	7,874	Will Hay, Moore Marriott	May 26, 1938

*A British Picture. †In Colour.

PEOPLE

Buxton's Manchester Appointment: Liverpool Renting Changes

T. EDWARD PHILLIPS has been appointed manager of the Buxton circuit's New Oxford, Manchester.

Since demobilisation, after six years of war service, Phillips has managed the Premier, Cheetham Hill, the Regal, Altrincham, and the Casino, Rusholme. He served with A.B.C. for 12 years, and in 1936, when at the Trafford C.H., Old Trafford, claimed the distinction of being the youngest manager on the circuit. He was then 21 years of age.

H. J. MOORE has been appointed assistant manager of the Odeon, Loughborough, Leics. Mr. Moore was a member of the crew of the submarine *Oswald*, sunk off Taranto, and for three years he was a prisoner of war in Italy. Since repatriation he has served at the Cavendish, Derby.

Formerly manager of the Rex, Salford, ARTHUR WOLFSON has left the Emery circuit to take over the management of the Empire and Coliseum kinemas at Whitby, Yorks, for Catlin's Entertainments.

The numerous friends of NORMAN SMITH, formerly Midland manager for RKO-Radio, will welcome the news that he is recovering from his recent serious illness. Early last week he was able to leave the Walsall General Hospital for his home, 29, Scott Road, Walsall.

H. J. DUNCAN, son of H. James Duncan and director of Duncan Entertainments, is now on demobilisation leave from the R.A.F.

He held the rank of flight-lieutenant in the Reserve Command. He was proprietor of the Castle, Hurstmonceux, Sussex, which he sold in December last.

On his retirement from the managership of the Picturedrome, Bowhill, ANDREW B. SIMPSON was presented by the staff with a smoker's cabinet. Mr. and Mrs. Simpson entertained the staff to tea. Mr. Simpson has been associated with the management of the kinema since it was built 44 years ago.

B. H. GOODMAN has been transferred from the Trocadero, Liverpool, to the Savoy, Grimsby.

Liverpool branch RKO-Radio, of which NORMAN WILKINSON is manager, will be transferred from Islington to 75, Lime Street during the next few days. The new offices are in close proximity to four Trade show theatres.

N. LEVY, formerly traveller for United Artists on the North Wales territory, has joined RKO-Radio in a similar capacity. FRANK CHISNALL is now salesman for the Liverpool district, and N. MILESON covers the branch area north of Liverpool. These changes have resulted from the resignation of HARRY GOODMAN from the sales staff, to take over another appointment.

L. A. TURNER, from the M-G-M home office staff, has been appointed to Liverpool as office manager, taking over from J. Legon, who, as from July 7, is promoted 16-mm. salesman for the Liverpool, Birmingham and Manchester territories.

Legon is succeeding H. Patten, 16-mm. salesman, who is promoted to 35-mm. sales, Manchester branch, effective also from July 7.

Studio Workers Plan Sports Gala Day

PRELIMINARY arrangements for a Sports Gala Day, which, it is hoped, will be the forerunner of a season of inter-studio sports and social events, were made at a meeting of studio sports and social clubs at Denham on June 19. H. A. Predgen, of D. and P., was elected chairman of the meeting, which included representatives from W.E., Welwyn, Worton Hall, Ealing, M-G-M, British National, and the R.A.F.

All studios are invited to send two representatives—preferably a lady and a gentleman—to the next meeting to be held at Denham on July 8 at 10 a.m.

From decisions taken at the inaugural meeting, it appears that the Gala Day will be designed on the following lines:—

Northolt Race Course may be the site and the attractions suggested include events with R.A.F. champions, personal appearances of film stars, side-shows, a fun fair, dancing, and children's races. The R.A.F. has been invited to assist with the organisation.

The gala, which will be primarily for the benefit of studio employees and friends, will consist of a full programme of sports events.

Death of "Dick" Cradick

The death took place last week of Richard Cradick, assistant London branch manager of Metro-Goldwyn-Mayer, after a brief illness due to thrombosis.

Mr. Cradick, who was only 53, was due to have received his "20-year" award on Wednesday evening in common with other long service members of the company, with which he had been connected for 32 years. He leaves a widow and two sons.

10, 20, 30 YEARS OF SERVICE

M-G-M Honours Staff Veterans

AWARDS for long service are being made throughout the world by Loew's Incorporated, Loew's International and associated companies. In London, Arthur Christiansen, editor of the *Daily Express*, made presentations to over 100 London employees with more than 10, 20 and 30 years of service with M-G-M.

Bert Ayres, Film Editor, who joined Jury's in 1919

Sam Eckman, Jun., chairman and managing director, celebrating his 30th year, headed the recipients, top scorer of whom was Edwin Freeman, chief cashier, with 40 years, shown in the picture above receiving his presentation from A. Christianson.

To the KINE., **Edwin Freeman** said:—

"I have found the motion picture Industry irresistible—from my early days hiring Bill Jury's Royal Bioscope pictures of 2/300 feet to the huge entertainments of to-day. It is a happy atmosphere in which I look forward to completing my half-century of service."

"Ted" Hancock, general sales manager, M-G-M, in the next picture below, states:—

"It is hardly a secret that the friendly touch is strong throughout the entire organisation from Mr. Eckman, Jun., down to the most junior member—that is why so many are happy and proud to be long-service employees — among them myself."

Cecil A. Maitland, secretary of M-G-M: "Even the most superstitious person in the business could not fail to welcome his 13th year with M-G-M. That's my score to date and whatever Edwin Freeman is saying about his 40 years with the company that is what I am planning to echo on my 40th, too."

Miss Beatrice Harris, sales assistant, M-G-M, says:—

"My years with M-G-M have not been meteoric, but they have been happy, active and interesting against a colourful panorama of personalities, events and progress."

ONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., July 3 and Wed., July 9

sday

Deception (*Warner*)

One. 10.30 a.m.
Bette Davis, Paul Henreid, Claude ins, John Abbott, Benson Fong. ector: Irving Rapper.
Davis portrays a concert pianist nceals from 'cellist Paul Henried efore their marriage she lived onductor Claude Rains.
narrative develops emotional it is said, from her fears that mperamental Rains is planning a revenge, and from her decision him.
three stars, incidentally, are the principal characters in the entire —other players have "walking-arts only.

ay

Journey to Adventure (*Warner*)

One. 10.30 a.m.
or: James M. Anderson.
chronicle of Cherry Kearton, and compiled from Kearton's ersonal account. It describes how inematographer of natural history ped his interest in wild life and s his journeyings all over the

material covers more than 40 of picture making, taking in shots rds and beasts in their native s.

day

The Lie Detector (*RKO-Radio*)

One. 10.30 a.m.
Bonita Granville, Morgan Conway, ita Corday, Don Douglas, June ayworth, Edward Norris. Direc-r: Lew Landers.
he drama with an unusual climax ng round the use of a lie-detecting ne to trap a murderer into con-g. Bonita Granville and Morgan y play a woman lawyer and her t attorney fiancé who combine in t for the murderer of the girl's yer.
econd murder, with a photographic played by Rita Corday, as the complicates their search, and assemble the suspects to use the tector on them.

sday

ove and Learn (*Warner*)

One. 10.30 a.m.
Jack Carson, Robert Hutton, artha Vickers, Janis Paige, Otto ruger, Barbara Brown, Tom 'Andrea. Director: Fred de ordova.
rson and Hutton portray two runious song-writers in comedy music. Scheming to get their tunes d by a bandleader, the pair make oaches to that worthy's girl friend—knowing, the while, that instead have cornered an heiress.

So Well Remembered (*RKO-Radio*)

n Theatre, Leicester Square. 10.30 a.m.
: John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carl-son, Reginald Tate, Beatrice Varley, Frederick Leister. Director: Edward Dmytryk.

Emotional drama—the first RKO-Rank joint production—adapted from James Hilton's best-selling novel. It tells the story of a 25-year-span in the life of George Boswell, newspaper editor and town councillor, in a small Northern mill-town.

He is nominated for Parliament, but withdraws when his baby son dies in a diphtheria outbreak, and continues his fight for better conditions for the townspeople, eventually becoming Mayor. Drama arises from his clash with his ambitious, grasping wife, Olivia (Martha Scott), who leaves him when he withdraws his candidature for Parliament.

Somewhere in Civvies (*Butcher's*)

Rialto, Coventry Street. 10.30 a.m.
Cast: Frank Randle, George Donan, Suzette Tarri, Joss Ambler, H. F. Maltby, Nancy O'Neill, Grey Blake, Gus Aubrey. Director: Maclean Rogers.

Slapstick comedy reissue with Frank Randle portraying a medically discharged soldier who is unaware that he is heir to a fabulous inheritance.

After a series of adventures with a couple of crooks, who are trying to deprive him of the will, he decides that Army life is better suited to his temperament and rejoins.

A Fishy Affair (*British Australasian*)

Gaumont-British Theatre. 11.30 a.m.
Cast: Maurice Messenger, George Fredericks, Charles Hersee. Director: J. G. Taylor.

British Quota featurette in which an old skipper relates some big-catch tales to a gathering of salts at the local inn. The camera then takes up the story of a fishing cruise in the Southern Pacific.

Whale hunting, the exciting capture of a giant blue shark, and underwater shots are some of the highlights of this deep-sea adventure story.

Trevor Howard and John Mills in James Hilton's SO WELL REMEMBERED, the RKO-Rank production, to be Trade shown on Tuesday, July 8, Odeon, Leicester Square, at 10. 30 a.m.

Wednesday

Ivy (*G.F.D.*)

Studio One. 10.30 a.m.
Cast: Joan Fontaine, Patric Knowles, Herbert Marshall, Richard Ney, Sir Cedric Hardwicke, Paul Cavanagh, Rosalind Ivan. Director: Sam Wood.

Dramatic story of an attractive girl who schemes to poison her husband in order to marry a wealthy aviator, and turn the suspicion on to a doctor friend.

The plan miscarries just while the doctor is awaiting the death sentence. Discovered in her crime, she returns to hide the evidence and meets her death.

It Happened To-morrow (*Renown*)

G.-B. Large Theatre. 2.30 p.m.
Cast: Linda Darnell, Dick Powell, Jack Oakie, Edgar Kennedy, Sig Rumann. John Philliber. Director: Rene Clair.

Reissue of the comedy fantasy of a newspaper reporter who gets his paper the day before it has been printed and is thus able to forecast the news.

First Six of International's Reissue Programmes Ready

ARRANGEMENTS for the Trade showing of the first group of top-ranking films recently acquired by International Film Renters for reissue are now being completed.

Those scheduled so far are:—

"My Son Alone," July 15, G.-B. Theatre, 2.30 p.m.

"I Married a Witch," July 16, Hammer Theatre, 2.30 p.m.

"The Woman of the Town," July 17, Hammer Theatre, 2.30 p.m.

Separate Trade Shows

Although the films are being Trade shown separately they are being grouped into pairs for booking as double-feature programmes.

The first group of six programmes are as follows:—

"I Married a Witch," Veronica Lake and Fredric March; directed by Rene Clair. "Non-Stop New York," Anna Lee and John Loder; directed by Robert Stevenson.

"Sundown," Gene Tierney and Sir Cedric Hardwicke; directed by Henry Hathaway. "The Baby Vanishes," Victor McLaglen and Dennis O'Keefe; directed by Gordon Douglas.

"The Crystal Ball," Paulette Goddard and Ray Milland; directed by Elliott Nugent. "The Kansan," Richard Dix; directed by George Archainbaud.

"Blockade," Madeleine Carroll and Henry Fonda; directed by William Dieterle. "Said O'Reilly to McNab," Will Fyffe and Will Mahoney; directed by William Beaudine.

"The Woman of the Town," Claire Trevor and Albert Dekker; directed by George Archainbaud. "Strange Boarders," Tom Walls and Googie Withers; directed by Herbert Mason.

"Oh, Mr. Porter," Will Hay; directed by Marcel Varnel. "My Son Alone," Richard Dix and Preston Foster; directed by William McGann.

These programmes have been selected to give a balanced combination of star, story and comedy values. The pictures are being released with brand new prints.

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"KINEMATOGRAPH WEEKLY"

on

JULY 24

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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

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SITUATION vacant for first-class Manager for medium size London kinema; good prospects; knowledge of publicity an advantage.—London and Home Counties inquiries only, stating salary required to Z., Box 272, Kinematograph Weekly.

CO-CHIEF, also good Second Operator required immediately; small kinema; two matinées weekly; good wages; comfortable job.—Palace Cinema, Bedworth, near Nuneaton.

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SOUTH Coast Salesman required; good remuneration and expenses.—Write details, etc., T., Box 266, Kinematograph Weekly.

COPY Typist and Junior Shorthand-Typist; good prospects and salary.—Write or 'phone Personnel Manager, R.A.F. Cinema Corporation, 18-19, Monck Street, S.W.1. Abbey 5244.

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KEEN, energetic young Manager (32) of good appearance desires change; experienced all branches, large and small kinemas; at present managing on South Coast; go anywhere; willing to accept relief.—K., Box 257, Kinematograph Weekly.

EXPERIENCED Manager desires change; South or South-West preferred; courtesy, showmanship and business-like ability assured; competent; trustworthy; good references; bonded; married; abstainer; fully conversant all branches; at present first-run London kinema.—S., Box 265, Kinematograph Weekly.

EX-KINEMA Manager desires to return; young; free; tall, smart appearance; excellent publicist.—R., Box 264, Kinematograph Weekly.

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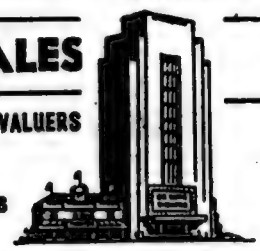
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DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., July 3	10.30 a.m.	Studio One	Deception	Warner	Bette Davis	A
Fri., ,, 4	10.30 a.m.	Studio One	Journey to Adventure	Warner	———	U
,, 4	10.30 a.m.	Own Theatre	Five Shorts	Columbia	———	U
Mon., ,, 7	10.30 a.m.	Studio One	The Lie Detector	RKO-Radio	Bonita Granville	A
Tues., ,, 8	10.30 a.m.	Studio One	Love and Learn	Warner	Jack Carson	U
,, ,, 8	10.30 a.m.	Rialto	Somewhere in Civvies (Reissue)	Butcher's	Frank Randle	U
,, ,, 8	10.30 a.m.	Odeon	So Well Remembered	RKO-Radio	John Mills	A
,, ,, 8	10.30 a.m.	Own Theatre	Seven Shorts	M-G-M.	———	U
,, ,, 8	11.30 a.m.	G.B. Theatre	Fishy Affair	Br. Australasian	Maurice Messenger	U
,, ,, 8	2.30 p.m.	Own Theatre	The Claw Strikes ; Short	Columbia	Charles Starrett	U
Wed., ,, 9	10.30 a.m.	Studio One	Ivy	G.F.D.	Joan Fontaine	A
,, ,, 9	2.30 p.m.	Own Theatre	Hands of Menace : Short	Columbia	Charles Starrett	U
,, ,, 9	2.30 p.m.	G.B. Theatre	It Happened To-morrow (Reissue)	Renown	Linda Darnell	A
		BIRMINGHAM.				
Tues., July 8	10.30 a.m.	Futurist	Bulldog Drummond at Bay	Columbia	Ron Randell	A
,, ,, 8	10.30 a.m.	Scala	Dancing With Crime	Paramount	Richard Attenborough	A
Wed., ,, 9	10.30 a.m.	Forum	Bonnie Scotland (Reissue)	M-G-M	Laurel and Hardy	U
,, ,, 9	10.30 a.m.	Scala	The Millerson Case	Columbia	Warner Baxter	A
Thur., ,, 10	10.30 a.m.	Scala	The Romance of Rosy Ridge	M-G-M	Van Johnson	U
,, ,, 10	10.30 a.m.	Futurist	The Mad Hatter	United Artists	Bonita Granville	U
Fri., ,, 11	10.30 a.m.	Scala	Paula	Columbia	Glenn Ford	A
		CARDIFF.				
Tues., July 8	10.30 a.m.	Olympia	The Rich, Full Life	M-G-M	Elizabeth Taylor	U
,, ,, 8	10.45 a.m.	Park Hall	For the Love of Rusty	Columbia	Ted Donaldson	U
,, ,, 8	10.30 a.m.	Capitol	The Well Digger's Daughter	British Lion	Raimu	A
,, ,, 8	10.45 a.m.	Odeon	Dancing With Crime	Paramount	Richard Attenborough	A
Wed., ,, 9	10.45 a.m.	Park Hall	Millie's Daughter	Columbia	Gladys George	A
,, ,, 9	10.45 a.m.	Odeon	Panique	British Lion	Michel Simon	A
Thur., ,, 10	11 a.m.	Park Hall	The Bachelor Girls	United Artists	Gail Russell	A
Fri., ,, 11	10.45 a.m.	Park Hall	Blind Spot	Columbia	Chester Morris	A
,, ,, 11	10.45 a.m.	Odeon	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
		GLASGOW.				
Tues., July 8	10.45 a.m.	La Scala	The Millerson Case	Columbia	Warner Baxter	A
,, ,, 8	10.45 a.m.	Green's Playhouse	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
Wed., ,, 9	10.30 a.m.	Regal	Bonnie Scotland (Reissue)	M-G-M	Laurel and Hardy	U
,, ,, 9	10.45 a.m.	Cosmo	Dancing with Crime	Paramount	Richard Attenborough	A
,, ,, 9	10.45 a.m.	Scala	The Mad Hatter	United Artists	Bonita Granville	U
Thur., ,, 10	10.45 a.m.	La Scala	Somewhere in Civvies (Reissue)	Butcher's	Frank Randle	U
		LEEDS.				
Tues., July 8	10.30 a.m.	Tower	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
,, ,, 8	10.30 a.m.	Tatler	Gambling Hell	Renown	Eric Von Stroheim	A
Wed., ,, 9	10.30 a.m.	Tower	The Well Digger's Daughter	British Lion	Raimu	A
Thur., ,, 10	10.30 a.m.	Tower	Panique	British Lion	Michel Simon	A
,, ,, 10	10.30 a.m.	Ritz	Dancing With Crime	Paramount	Richard Attenborough	A
Fri., ,, 11	10.30 a.m.	Tower	The Big Heart	20th Century-Fox	Maureen O'Hara	U
		LIVERPOOL.				
Tues., July 8	10.45 a.m.	Palais de Luxe	Bonnie Scotland (Reissue)	M-G-M	Laurel and Hardy	U
,, ,, 8	10.45 a.m.	Majestic	Dancing With Crime	Paramount	Richard Attenborough	A
Thur., ,, 10	10.45 a.m.	Majestic	Somewhere in Civvies (Reissue)	Butcher's	Frank Randle	U
Fri., ,, 11	10.45 a.m.	Scala	The Bachelor Girls	United Artists	Gail Russell	A
		MANCHESTER.				
Tues., July 8	10.30 a.m.	New Oxford	Paula	Columbia	Glenn Ford	A
,, ,, 8	10.45 a.m.	Theatre Royal	Panique	British Lion	Michel Simon	A
,, ,, 8	10.45 a.m.	Gaiety	The Bachelor Girls	United Artists	Gail Russell	A
Wed., ,, 9	10.45 a.m.	Theatre Royal	Dancing With Crime	Paramount	Richard Attenborough	A
Thur., ,, 10	10.45 a.m.	Gaiety	The Millerson Case	Columbia	Warner Baxter	A
Fri., ,, 11	10.45 a.m.	Deansgate	Somewhere In Civvies (Reissue)	Butcher's	Frank Randle	U
,, ,, 11	10.45 a.m.	Market St. P.P.	The Cheat's Last Throw	Columbia	Charles Starrett	U
		NEWCASTLE.				
Tues., July 8	10.30 a.m.	Essoldo	Paula	Columbia	Glenn Ford	A
,, ,, 8	10.30 a.m.	Grainger	Somewhere In Civvies (Reissue)	Butcher's	Frank Randle	U
Wed., ,, 9	10.45 a.m.	Essoldo	The Millerson Case	Columbia	Warner Baxter	A
,, ,, 9	10.30 a.m.	Stoll	Dancing With Crime	Paramount	Richard Attenborough	A
Fri., ,, 11	10.30 a.m.	Essoldo	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
		NOTTINGHAM.				
Tues., July 8	10.30 a.m.	Scala	Dear Ruth	Paramount	William Holden	A
Wed., ,, 9	10.30 a.m.	Scala	Panique	British Lion	Michel Simon	A
,, ,, 11	10.45 a.m.	Scala	Gambling Hell	Renown	Eric Von Stroheim	A
		SHEFFIELD.				
Tues., July 8	10.30 a.m.	Hippodrome	The Rich, Full Life	M-G-M.	Elizabeth Taylor	U
,, ,, 8	10.30 a.m.	Cinema House	The Well Digger's Daughter	British Lion	Raimu	A
,, ,, 8	10.30 a.m.	Union St. P.P.	Dear Ruth	Paramount	William Holden	A
Wed., ,, 9	10.30 a.m.	Cinema House	Bonnie Scotland (Reissue)	M-G-M.	Laurel and Hardy	U
,, ,, 9	10.30 a.m.	Hippodrome	Panique	British Lion	Michel Simon	A
,, ,, 9	10.30 a.m.	Union St. P.P.	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
Thur., ,, 10	10.45 a.m.	Union St. P.P.	Somewhere In Civvies (Reissue)	Butcher's	Frank Randle	U
Fri., ,, 11	10.30 a.m.	Union St. P.P.	Dancing With Crime	Paramount	Richard Attenborough	A

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